Kine WEEKLY

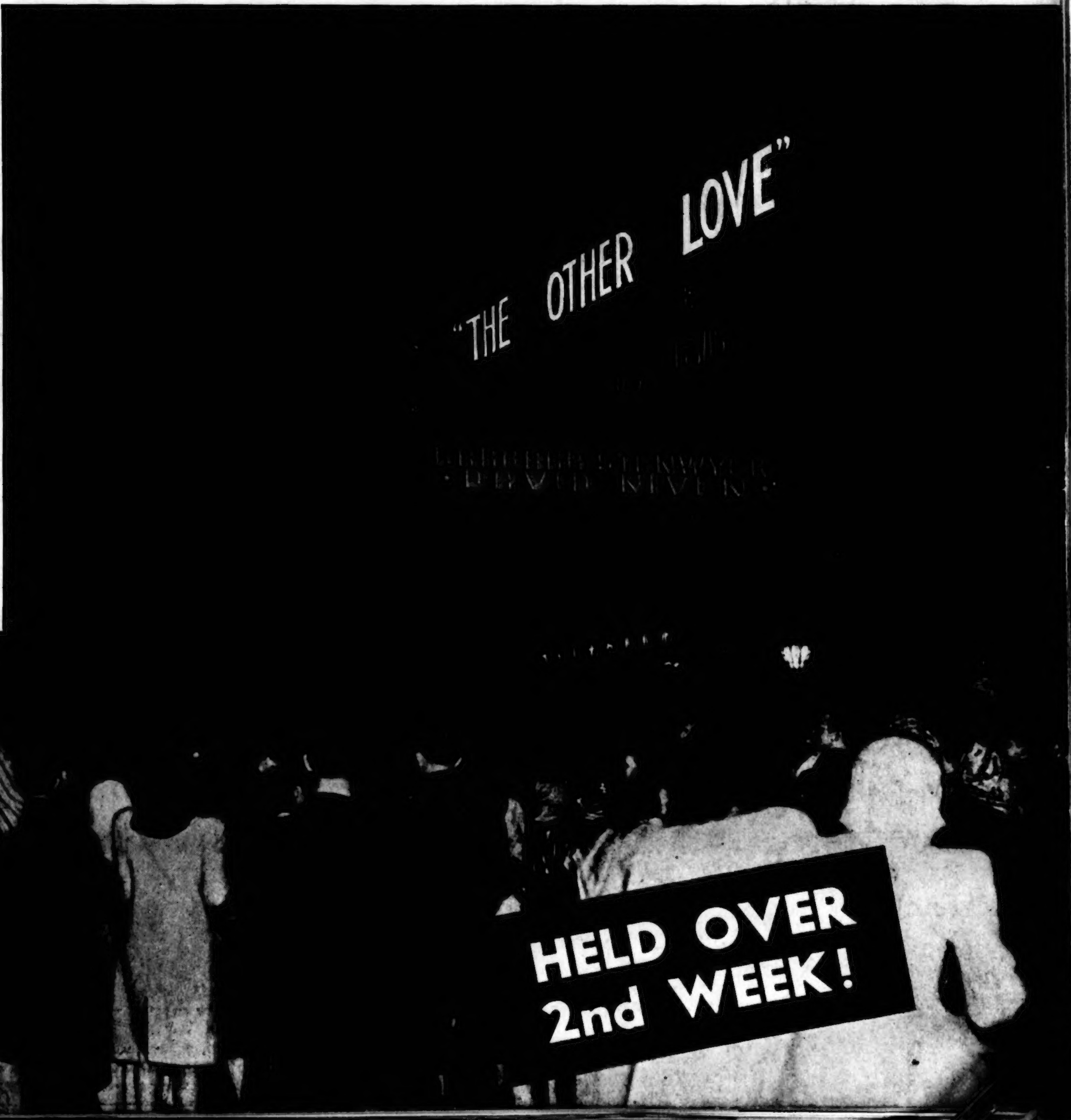
Renters' Quota and New Act

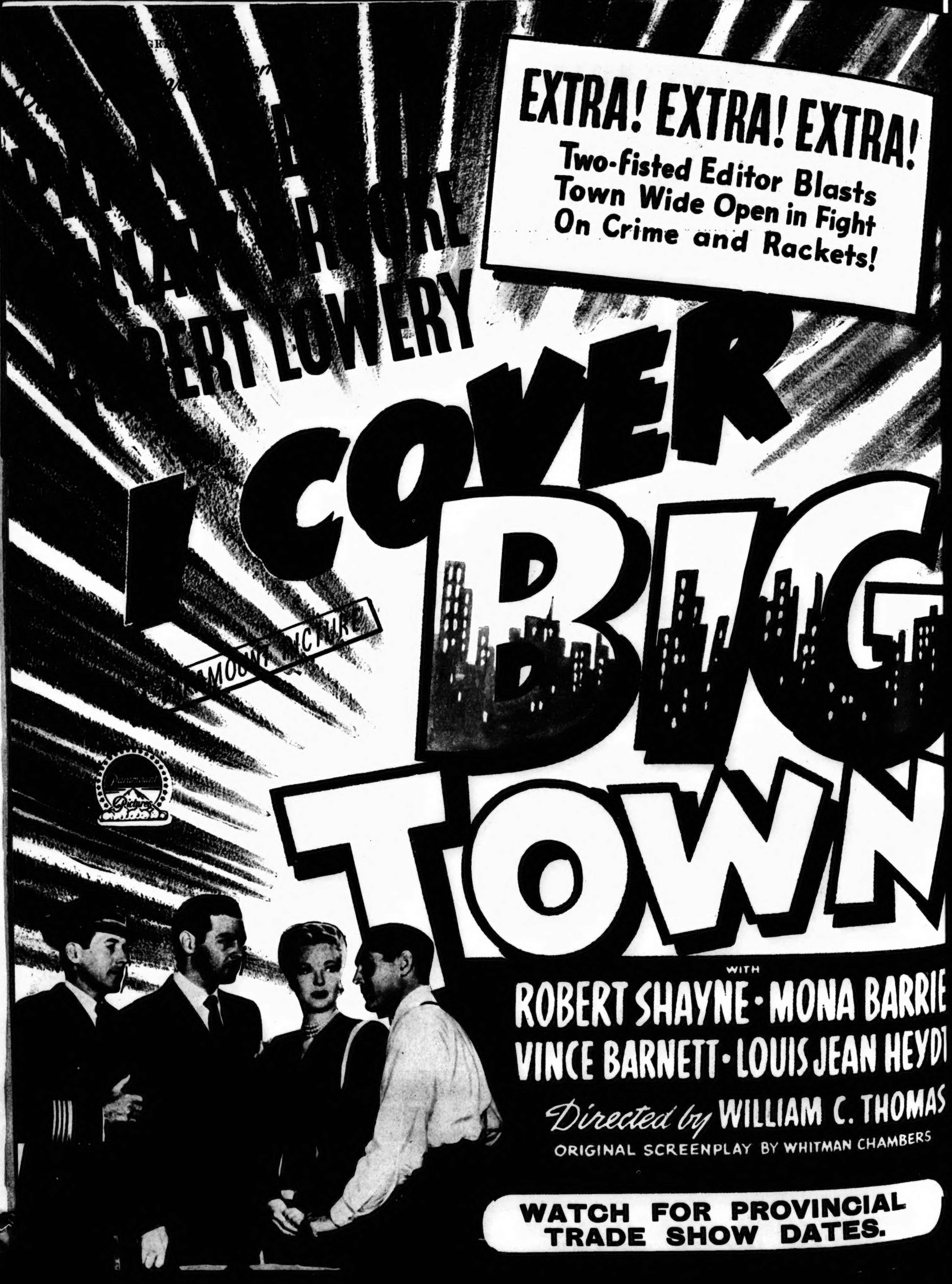
—See Page 3

ENTERPRISE ALWAYS PAYS!

—and how it's paying at the Empire!

The first mighty production from the vast new **ENTERPRISE STUDIOS** has clicked from the word go! And the many thousands unable to get seats in **LONDON'S LARGEST CINEMA** have another chance to see **"THE OTHER LOVE"**





EXTRA! EXTRA! EXTRA!

Two-fisted Editor Blasts Town Wide Open in Fight On Crime and Rackets!

ERT LOWERY

I COVER BIG TOWN

A PARAMOUNT PICTURE

WITH

ROBERT SHAYNE · MONA BARRIE

VINCE BARNETT · LOUIS JEAN HEYDT

Directed by WILLIAM C. THOMAS

ORIGINAL SCREENPLAY BY WHITMAN CHAMBERS

WATCH FOR PROVINCIAL TRADE SHOW DATES.

She's on her Way
BETTY GRABLE
in
"THE SHOCKING MISS PILGRIM"
(In Technicolor)
20th CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,083. Thursday, April 3, 1947. Vol. 362.

EVERYTHING THAT HAPPENS
See BRITISH MOVIETONE NEWS

N.A.T.K.E. Defends Renters' Quota as B. of Trade Opposes It

SIR STAFFORD CRIPPS CALLS FOR INTERVIEW WITH LABOUR M.P.s

Special to the KINE.

SIR STAFFORD CRIPPS, president of the Board of Trade, has decided to meet the ten M.P. members of the Parliamentary Labour Party Committee which was formed to investigate the film Industry. Sir Stafford has fixed no date for the meeting; but he will see the M.P.s before the Board starts to draft the new Films Bill. The Committee met last year and made sweeping recommendations—first reported exclusively in the "Kine."—favouring the creation of a nationalised circuit made up of kinemas to be taken from existing circuits. Other proposals included the creation of a Government-owned renting house to market British films.

Meanwhile, the National Association of Theatrical and Kinema Employees has come out into the open in opposition to the present moves to abolish renters' quota from the next Films Act. In a wordy statement to Sir Stafford Cripps, President of the Board of Trade, Tom O'Brien, M.P., secretary of the N.A.T.K.E., has given his union's objections to the proposed change.

N.A.T.K.E. was originally a signatory to the sweeping quota proposals submitted to the Board of Trade by the Film Industry Employees Council, but made it clear at the time that it disagreed on two points and would make separate representations.

Firstly, N.A.T.K.E. goes on record as saying that it is not satisfied that the proposals for increased exhibitors' quota can be carried out in present circumstances, and argues that it would be a scandal to recommend quotas which would result in wholesale defaults.

The union, on the other hand, favours a quota sufficient to provide a firm foundation for the British production Industry, which could be fixed in relation to the number of films available.

On renters' quota the N.A.T.K.E. executive feels that a total abolition would be a false step. To abolish renters' quota, says N.A.T.K.E., would be to put organisations like the Rank group in a highly privileged position.

Instead, N.A.T.K.E. proposes that the Board of Trade could call a conference of American and British Industry representatives to examine the possibility of a film trade agreement being entered into between the two sides.

A Deadlock

The KINE. understands that something of a deadlock was reached at last week's meeting of the Films Council.

Reports reaching this office suggest that there is a complete divergence of views between exhibitor interests and a production group headed by Sir Alex Korda.

The subject on which disagreement is most noticeable is the possibility of abolishing renters' quota.

The fact that the abolishing of renters' quota was now being actively considered by the Board of Trade was first announced in last week's KINE.

Trade papers in New York, following cables from London, have suggested that the Board of Trade has made up its mind that a renters' quota would be useless in future.

This report should be treated with reserve. No official decisions about the shape of the Quota Act have yet been taken. It is thought likely, however, that renters' quota may be absent from the first draft of the Bill.

NEW CENSOR, 71, IS FROM HOME OFFICE

SEVENTY-ONE-year-old Sir Sidney West Harris, C.B., C.V.O., is the new president of the British Board of Film Censors in succession to the late Lord Tyrrell of Avon. Sir Sidney was appointed on Monday morning by a committee representing all sections of the film Trade.

As one of the Under Secretaries to the Home Office, Sir Sidney has had a wide experience of administration problems. Educated at St. Paul's and Queen's College, Oxford, he became secretary to the Royal Commission on Mines in 1906. He was private secretary to a succession of Home Secretaries from 1909-11.

He has been a member of various committees set up to consider the questions relating to child welfare, and was the British representative of the League of Nations Advisory Committee for Social Questions from 1922 onwards.

◆

June Deadline for Stock Rationing

A comprehensive system of rationing film stock will have to be brought into operation, possibly by early June, unless the national coal output is brought up to such a level that the Ministry of Fuel and Board of Trade Joint Coal Planning Committee is able to grant the stock manufacturers the 50 per cent. of their normal requirements for which they ask.

The KINE. understands that this 50 per cent. coal allocation is not guaranteed, that the Ministry and Board are at present unable to quote what allocation will be available, and that stock will not be a priority industry.

The stock makers are being equipped with oil burners which will provide 50 per cent. of the normal fuel consumption by May. It is hoped that the extra efficiency of the oil will compensate for any deficiency in the requested 50 per cent. coal allocation.

Empire Back to 10 a.m.

The Empire, Leicester Square, has reverted to 10 a.m. openings, following a short spell of midday opening after the crisis period. Extension of hours back to normal is due to the business of "The Other Love." David Lewis, its producer, sailed on Monday for the States.

B. & D.—New Capital Issue

MOVES to acquire the outstanding shares of D. and P. Studios were announced by J. Arthur Rank, chairman, at the British and Dominions Film Corporation's meeting on Monday at Film House.

Treasury sanction had been obtained, he said, for the issue of 102,634 ordinary shares of 12s. each in exchange for 60,250 ordinary shares of D. and P. Studios, held by two companies in which the late Charles Boot was interested and it was the intention of the directors to issue these shortly.

"We have also arranged to acquire, for cash," he continued, "the only other outstanding shares in the capital of D. and P. When these two transactions are carried through, D. and P. Studios, Ltd., will be a wholly owned subsidiary of your company."

The 7½ per cent. dividend, making a total of 10 per cent. for the year, was approved by the meeting.

John Davies, W. H. Cockburn and L. W. Farrow were re-elected to the board.

Manchester Deal

Manchester Hippodrome has completed negotiations for the acquisition of the Coliseum, Ardwick, Manchester, and takes over on April 6.

The Coliseum, which seats 1,787 persons, is one of the theatres in the Ogden group, and almost adjoins the Hippodrome, which is a variety theatre in the Stoll circuit.

The Coliseum will continue as a kinema. It has been an Ogden house for nearly 30 years.

"Kine." Staff Changes

JAMES BENSON, a senior member of the KINE. editorial team for many years, is withdrawing from the main paper in order to concentrate on his technical work as Acting Editor of the IDEAL KINEMA, a position he has held for many years with distinction.

This necessitates a number of staff changes among KINE. men.

Alex. J. Martin, who has been acting as Chief Sub-Editor, is now Assistant Editor.

P. G. Baker, who has worked as Studio Correspondent for two years, now becomes Chief Reporter.

Leonard Wallace, whose work is known to hundreds of managers throughout the country, takes over as Studio Correspondent.

William Altria, who has a wide knowledge of management and provincial kinemas through his recent experience as organiser of THE KINE. YEAR BOOK, becomes the Showman.

KINEMATOGRAPH WEEKLY

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THE CHURCH AND THE KINEMA

FOR some time it has been known tha important discussions have been taking place between the film Trade and the Church in Manchester. They have been designed to smoothe over difficulties and find common ground, and more than anything else to avoid the expense of public squabbling over the Sunday opening issue.

This week KINE. carries an important statement from our Northern correspondent suggesting that an agreement has been reached on fundamental points and implying that as a result of it Manchester may be spared the dreary and expensive ritual of a town vote on Sunday opening.

If this proves true it will be an admirable achievement by both sides, and the exhibiting industry all over the country will congratulate those concerned.

But even if some local interests claim their democratic right to poll, the fact that the Church and the kinema exhibitor have been able to get together and agree on basic points is an immense step forward.

The enlightened Churchman, it seems, is the man who sees no harm in gratifying the public desire for S.O., providing that reasonable stipulations about juveniles and so on are agreed.

This accord between Church and kinema then, is something of a milestone in the history of the exhibiting side of the Trade for Manchester, after all, is one of the greatest show business cities in Britain.

By getting together and discussing their problems the two sides have not only found common ground but in all probability have saved the burden of an unnecessary poll from being placed on already formidable rates.

The Sunday Opening Charter evolved in these discussions will be closely studied by all concerned.

LONG

A WEEK ago I gave first news that the abolition of renters' quota was a matter of practical politics. The story has been taken up on all sides, and there are film people who have made up their minds that the renting houses will be absolved from quota in the new Act.

This is the position: extremely important production interests, led by Sir Alex. Korda, have succeeded in persuading some Whitehall officials that there is a good case for abolishing this side of the Quota Act, and the possibility of eliminating it has been discussed frequently.

It is possible that when the Act is first drafted it will be seen that renters' quota has been abolished, but that will not be the last word.

Now our old friend Tom O'Brien has come roaring into the open like a toreador with the toothache. He has sent N.A.T.K.E.'s own recommendations to Sir Stafford Cripps, having claimed the right to exclude himself from the Film Industry Employees' Council's recommendations when the official union viewpoint was sent some months ago.

TOM'S letter, of which I have seen a copy, is frankly woolly.

The upshot of the verbiage, as I gleaned it, was that Tom and his N.A.T.K.E. boys are against the abolishing of renters' quota and are pretty doubtful about the whole business of quota generally.

It may be true that "there is no guarantee that the progress so far made by British films will continue." But it seems to me remarkable that Tom O'Brien should consider it his duty to say so to Sir Stafford Cripps.

IN short, I must confess that O'Brien's contribution has stumped me.

He is perfectly entitled to have any opinion he likes about Quota, of course, but surely we are also entitled to expect some consistency.

There was N.A.T.K.E., in the original F.I.E.C. report, beefing away in favour of a really tough Films Act, and here is N.A.T.K.E., a month or two afterwards, talking demurely about the ultimate desirability of abolishing Quota altogether.

This may be a perfectly sound view, but it doesn't make sense tied up with the former attitude.

One of these splurges, I feel, is a waste of time.

I LUNCHED with Sir Philip Warter one day last week. The chairman of Associated British Picture Corporation is a man who keeps himself modestly away from the full limelight of Trade affairs, and it was, I must confess, the first opportunity I have had for a long time of a detailed talk with him.

As shrewd as he is quiet, Sir Philip went into Golden Square with a big reputation behind him. He was the man responsible for the deploying of our food stocks at the beginning of the war. His department at the Ministry of Food created the hundreds of unobtrusive storehouses that were spread carefully throughout the country.

Later, he moved to the Board of Trade, where he did a vast job which brought him into touch with hundreds of shadow factories throughout Britain.

AS for the film world, he has made perhaps fewer personal appearances than his seniority might lead one to expect.

But it takes only two minutes of his company to realise that his is an incisive mind and that he is as well informed on the film scene as his position demands.

Much of what he said to me was necessarily off the record, but I can say that he showed a most progressive interest in A.B.P.C.'s plans to enter the production field in a big way, as befits the company's senior standing in the Industry. As you know, many people like the Boulting Brothers have already been signed up.

MY impression is that with Elstree opened and with Welwyn as first reserve, Sir Philip will feel that his company has fulfilled not only a private, but almost a national ambition.

Indeed, on any film subject you could think of—Sir Philip has an original but very emphatic viewpoint of his own.

He is a man deeply conscious of his duty to his shareholders, for his company is in many ways the blue chip of the film market, and I must confess that after a long session with him I was left with the strong impression that the Trade is exceedingly lucky to have this retiring, almost self-effacing, executive working, as it were, as a backroom boy.

MUCH pleasure in Wardour Street at the news—contained in last week's KINE.—that Maxie Thorpe, of Columbia, had been appointed assistant managing director to the company he has served so faithfully for so many years.

I suppose it could be said that there are salesmen, salesmen and salesmen—and you can read your own intonation into the lines. There are some lads who could not have sold a pair of top boots in the recent frost.

There are others who would knock out a row of teeth in order to sell a denture.

IN between there is that small, but vital band of Wardour Street men, the fellows who can sell and come again, building up their goodwill as they go along.

Unquestionably in that elect band Maxie Thorpe holds a leading place. It is no secret that it was largely due to the dynamic he put into it that "The Jolson Story" went over in such crackerjack fashion at general release.

No man could have done a better job for a company over long years and no appointment could have been more truly well deserved.

FAY ALLPORT tells me that he will be shooting over to Berlin this week to discuss movie problems with the allied authorities.

As you know, the British and American zones of Germany are to be merged, and from the administrative point of view this is a mighty big order. It implies the fusion of all sorts of control problems, and the supply of film is one of many such.

The head of the Motion Picture Association in London, therefore, will be going over as an expert observer for his American principals, and will discuss the practical working out of a new scheme with the men on the spot.

I BELIEVE I am right in saying that the British interests may also be sending a representative.

Fay is a much travelled man, a sort of Teddy Hinge on an international scale, but he did tell me that he has not been to Berlin since before the war.

His trip will last only a few days, when he will be back in Mayfair once more.

APART from the luncheon delicacies brought over from the States by Joe Seidelman, Universal president, with which to entertain his English friends, Seidelman last week had an interesting piece of news to hand out about 16-mm. distribution.

The talks which he had on Thursday evening with J. Arthur Rank executives were possibly the most important to be held in this town to discuss any form of 16-mm. activity. In addition to the G.F.D. and Eagle-Lion head office boys, Seidelman had in London most of his European office executives.

BUT the most interesting piece of news he had to tell me concerned the recent effects of the U.S. consent decree.

Over here we are so busy talking about such matters as new quota regulations, high entertainment tax and this and that strike, that few British film men appreciate the full impact of the U.S. decree.

Seidelman points out that it will mean that the current year's output from Hollywood will be cut by well over a hundred pictures. This means that the companies can no longer look for a quick turnover, but rather, their business dealings will in future be balanced on a long-term basis.

The cut in B pictures, he says, will mean a more lucrative market for first-rate British films in the U.S. It will also mean the loss of a valuable training ground for U.S. technicians: but the shrewd Joe does not think it will affect business in Great Britain.

TOURING the parish a day or two ago I ran into the Mr. Punch of the film business—our old friend Teddy Hinge.

The first thing that surprised me when we talked was that Teddy, who was producing a variety show in Town that night, would be going to Newcastle for the week-end and returning to London on Monday for a meeting of the British Board of Film Censors, at which the successor

SHOTS

of Lord Tyrrell was due to be appointed.

I admit I had quite forgotten that Teddy, in addition to his hundred and one other committees, is a member of that board as well.

HONESTLY, Hinge's activities are simply fantastic. He spends his life in committees and railway trains. When he is not travelling he is debating, and in the whole history of the Association there has surely never been an officer who has given such an incredible amount of work to his fellow exhibitors.

Not only this, but Teddy has legitimate theatre interests, and even runs a variety booking agency as a side line. And he has just about as many benevolent fund committees in the vaudeville world as he has in the film business.

How on earth he manages to get it all done and run a few dozen kinemas around Newcastle, I simply don't know. As for writing a pantomime every year in the way he does—well, really!

FROM Dick Pearl and his brother I hear that a move is on foot to form an association of screen publicity producers, to be affiliated to the Association of Specialised Film Producers.

An important formative meeting was held in London last week attended by representatives of something like 20 firms, some very small, some very large, who handle this type of work.

WE must remember that we are living in 1947, and that screen advertising is expanding rapidly and is developing entertainment standards of its own. The Pearls through their company, Langfords, have taken it a long, long way from the old days of heavy-handed commercial plugging.

I understand that the screen publicity boys have formed a general purposes committee among themselves, and are working out a code of standards and trade. It is felt, I understand, that things could be worked out far better in association with men like Bruce Woolf and H. Parker. Hence the link up with the specialised film people.

PLENTY happening behind the scenes these days, and those of the lads who do their lunching within a hundred yards of Piccadilly Circus have much to talk about.

One rumour which is very insistent is that a major executive change, involving the top desk of one of the biggest companies in the country, is certain to be made within the next few months.

We shall see.

ANOTHER story insists that there has been a split high up in one of the British companies, following a series of verbal battles between two directors and that a resignation may follow.

LAST week I pointed out that Arthur Rank and Sir Alexander Korda had been seeing quite a lot of each other.

The reason, I said, was that an overseas distribution deal whereby the Rank group would handle Korda product was pending.

In the last few days there has been yet another meeting, and my information is that the two parties are getting close together.

AT the same time the far-seeing Korda has his eye on Rank's near-saturation ownership of the West End of London.

The day is not so far away when Sir Alexander and his henchmen will find themselves with very worth-while British product and no West End shop window to put it in.

It is true that the Paramount houses are short on Quota, and it may be that the Empire could do with a bit. But this is uncertain and the fact is that Korda, whose ordinary release will probably be through A.B.C., may find himself in the position of having prestige pictures and no London shop window to show them in.

So the odds are in favour of a tie-up whereby the Rank theatres will take some of these pictures, at least for West End purposes.

LET us talk for a change about one of our own gang.

I refer to James Benson who, although he is happily remaining as Acting Editor of the IDEAL KINEMA, which he has handled with such distinction for so many years, is this week withdrawing, as it were, from the main KINE. in order to lighten his duties.

Benson is a remarkable man, well worth a couple of pages in anybody's autobiography. He once held the record from Gravesend to Tilbury and back, and until a year or two ago was fond of a mid-winter early morning swim before coming up to the office. To-day, at getting on for 70, he could give any KINE. man a start and beat him in a race to a passing bus.

HE came into film journalism from, of all unlikely things, ecclesiastical journalism, and over many years he has tramped his beat in Wardour Street, a man who never betrayed a confidence.

After a recent C.E.A. meeting when there had been an attendance of 80 delegates, he modestly returned to the office and said casually that he had had a word with 56 of them.

It could pretty well be said of him that he knows everybody in the Trade and everybody knows him.

A MAN of wide and very differing interests, he is apt to break off from some technical research for the IDEAL KINEMA and dash off to a fine-art or a flower show.

His hobby is etymology, the science of the origin of words, and he is known to go strolling round the office chasing a word like, say, "money," and comparing its sound in any of a dozen tongues.

With his umbrella in hand he is something like Don Quixote, tilting at the windmill: among his rare achievements, for instance, was the formation of a season ticket holders' protection society for his adopted Gravesend. Benson is a man who will always fly to the defence of the down-trodden.

IN his spare time, of which he gives himself too little, he is immersed in local church affairs, sometimes pausing to produce a little placid and wholely pleasant verse which he is too shy ever to have published.

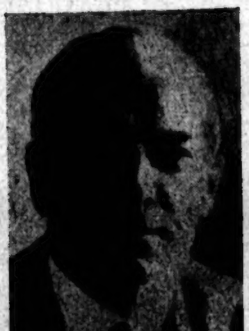
He is by nature terrified of the limelight, as terrified as the rest of us would be of the cold Thames water in which he has plunged with such horrible regularity.

Clasping the aforementioned umbrella, he strides daily through Wardour Street, a friend to almost everybody—and surely one of the rarest characters the Street has ever known.

We at the KINE. are delighted that this is not a complete retirement but merely, as it were, an easing up.

SIR PHILIP WARTER

E. J. HINGE



FAY ALLPORT

MAX THORPE

JAMES BENSON

CLOSE-UPS

by SCREENCOMBER

Request

WOULD the lady who tore off Robert Taylor's right ear at last Thursday night's jamboree and free-for-all at the Empire, Leicester Square, kindly return same to Ben Goetz, c/o Metro-Goldwyn-Mayer-British, as he wishes to co-star it with the left ear in a forthcoming British production.

Effete

FILM stars and first nights are not what they were. Barbara Stanwyck, it is said, nearly passed out at last week's Empire première, and even her husband, Robert Taylor, claimed to be terrified.

As veterans of the old pre-war rough-and-tumbles we can only sneer at such weakness. What would Battling Marlene Dietrich say to such behaviour—the "Battler," who, in her heyday, could overturn a couple of mounted police horses without batting an eyelid? Obviously what Miss Stanwyck requires is a short Commando course with the Free Eaters and Drinkers First Night Corps.

Trouble

FOLLOWING the bother at the Shepperton Studios about Paulette Goddard's Norge-American hairdresser, fresh trouble is envisaged when the Dryhurst outfit moves in, with its publicity chief, Dillon Damen, to the M-G-M-British Studios.

Cause of the disturbance is Damen's celebrated beard "Red Rover," which the N.A.T.K.E. claim must be Russian by implication of its colouring. Objection, too, has been taken to Olaf Itoff, a Russo-Swede, engaged to water and fertilise the affair. Union officials claim that Olaf Itoff has been using a lawn mower of Latvian origin for trimming purposes. It is now hoped to use the services of Rossiter Sheperd's all-British hirsutery, "Scarlet Runner," in an effort to pacify the indignant unionists.

All protests should be addressed to Henry Green, of Dryhurst's, who is, of course, no relation of the Village Greens, the Spring Greens, the Oxford Blues, Red, White and Blues, or the Up-the-Reds. The production will be directed by John Harlow, who plans to spend a number of weeks on location battling through the flaming Dameniac undergrowth.

Swede and Low

OLAF ITOFF, by the way, has burst into verse and composed a saga on his care for Red Rover:

Mein hairen und Damen
Jag smorja et skagg
Vid smoret und sylten.
Dis all I kan sag.

Jag lieb mien Red Rover,
However it roam,
Mein saga ist over,
I tank I go home.

Hollywood from the Outside

THE MIDDLE WEST WANTS PRESTIGE BRITISH FILMS

W. H. MOORING, our Hollywood correspondent, who is making a six weeks' tour of the United States, gives some hard facts about business in the heart of America—especially as regards the reception of British films.

TO-MORROW'S most important Hollywood headlines are being framed to-day in the great Middle-West, where the heart of real America always is heard on true beat. That is one reason why I am making a six-week tour of observation through the central States.

Already in cities and towns where staple industries experienced a minimum of disturbance during the war, there are clear signs of post-war financial "recession."

In Abe Lincoln's home town of Springfield, Illinois, often spoken of as the true heart of the United States, where agriculture is the economic mainstay, there are no box-office queues to-day. Even films as outstandingly successful as M-G-M's "Till the Clouds Roll By," doing a good first-run at the Orpheum, is billed with a giant Bingo game featuring cash prizes for Saturday night only!

Caught by Surprise

In Springfield, Illinois, Peoria, Davenport (Iowa), St. Louis, Missouri and the Illinois University city of Champaign, where I was invited to address public meetings on the Hollywood movies, the most persistent questions concerned British films! This is odd, since my subject specifically was Hollywood.

"Why are all the British pictures shown in these parts bad ones?" often comes up. Others ask: "What is all this talk about the British movies beating Hollywood?" The inference is that so far few, if any, of these Middle-Western film fans have seen any British films they consider would constitute a threat to the supremacy of Hollywood. No wonder. Most of them have never seen any of the recent pictures.

A number of ex-G.I.s have asked me why "Colonel Blimp" was not shown. They saw it while overseas. Some of them caught it in big cities on the West or East coasts of U.S.A., and a few have told me that it was jumpy and unintelligible, but obviously reflected some technical merit. The fact seems plain that "Blimp," where shown at all in "the sticks," was hacked about something awful to bring it into reasonable double-feature length.

Against Road Shows

Few have seen "Henry V," and most of them saw that in key cities like Chicago, not in the smaller places. They objected violently to the raise in admission prices, and say that as a general practice they consider road shows at advance prices are "a gyp."

Hollywood will soon find adverse public reaction to high prices, even when the pictures are really extra special. Single-feature bills, however, played on fixed hour programmes, seem to be most appreciated by the public. The Middle-Western Americans are much more critical about movies.

Everywhere I go people keep telling me that they, or somebody they know, got taken in with Howard Hughes' "catchy" advertising on "The Outlaw." General opinion, irately expressed, is that Hollywood ought to grow out of Barnum and Bailey showmanship "right quickly," because nothing but good entertainment can claim strong patronage now.

Both "The Jolson Story" and "Till the Clouds Roll By," built up day by day during their first-runs on mere word-of-mouth publicity. There was not a word of catchy advertising used anywhere, but these are the two big money-makers of the moment, with or without Bingo!

"The Jolson Story" and "Gallant Bess" were the only two films drawing queues in St. Louis, and local advertising gave from five to ten times as much space to these as to such British films as "Henry V" and "Brief Encounter."

It is obvious that cheap British pictures, state-righted within recent years in the Middle West, have created strong public prejudice against the British film which needs breaking down with a few good prestige pictures such as "Henry V," "Stairway to Heaven" and "The Seventh Veil."

"The Rake's Progress," under title of "The Notorious Gentleman," although not blanket-released, has proved obscure to most Americans, notably to the country people. They do not understand the character portrayed by Rex Harrison which has no American prototype. In the U.S.A. a "heel" is a "low heel," not a gent with fine manners.

"Wicked Lady" is doing harm, wherever shown, to J. Arthur Rank's reputation in the U.S.A. Especially in spots where no better British pictures have been seen and where public curiosity has been raised by recent Press blurbs boosting the improvement in recent British movies.

The fact is that films have got to be good—very good—nowadays, if they are to do really fine business in the cities and towns, where people are naturally calmer and more matter-of-fact than the war boom centres.

Hysteria applied to film advertising kills off business. "The Shocking Miss Pilgrim," in Springfield, opened fairly well. Theatre management at the Lincoln then issued large posters with a seductive picture of Betty Grable and the query, "Would you do what the shocking Miss Pilgrim did?" Business fell off at once. Evidently the canny Middle-Westerners suspected she hadn't done very much at all. They've been teased too much by advertising of late. They want informative, not intriguing, advertising.

Putting Over A Star The "Personal" Way

An evaluation of the personal appearance by "Kine." feature writer LEONARD WALLACE, who accompanied Margaret Lockwood on a recent tour.

UNTIL a comparatively few years ago, the personal appearance was a haphazard affair, for which a studio would supply a star at a last-minute request and leave the presentation to the manager. To-day it is a matter for planning and organisation in detail, both as regards any single appearance and a matter of long-term policy.

These are the uses of the personal appearances, as the principal organisers to-day conceive them. They can be used to build stars and to introduce newcomers to the public. They can assist in selling specific films. They can, by putting over stars personally on strictly popular lines, improve the reception given to British films in general. They can win good will for the Industry through personal contacts with important officials, civic dignitaries, chief constables, newspaper editors, etc.

The G-B Team

Within the Rank organisation, largely due to the persistence and hard work of the Gaumont-British head office publicity team under Jimmy Forsyth, there is a first-class organisation for personal appearances.

It has been developed during the past four or five years and now has one man, W. Jacobs, whose main job it is to escort stars and plan their schedules. I went with Margaret Lockwood, Jacobs and studio representative Theo Cowan on a recent "personal"—to Sheffield—and I can speak with first-hand knowledge of the careful planning and detailed consideration of every detail that goes to the arrangement of an excursion of this kind

Every effort is made to have a strict schedule for movements, in order that crowds can be readily controlled and that the appearance shall proceed smoothly, not only for the comfort of the star but for the prestige of British films generally.

From the point of view of the successful personal, the escort is the key man. Most stars are willingly co-operative—certainly Margaret Lockwood was magnificent in this respect—but even so, the planning and carrying through of any appearance is entirely the affair of the escort. He must have the whole routine in his mind before the start, but he must also be sufficiently flexible to make amendments and changes to the programme to suit special requests and other conditions which may suddenly arise during the visit.

Places to Appear

Personal appearances from the stage of a kinema are perhaps the commonest of all the varied ways in which a star can get into touch with the public, but there are almost infinite variations. Stars can appear at dances, official dinners, charity shows of various kinds, on sports grounds, at factories, in hospitals.

In Sheffield, Margaret Lockwood was greeted by railway officials and a wildly enthusiastic crowd on the station; she took tea with the Lord Mayor in his parlour; she was sketched by a newspaper cartoonist; she had a Press conference; she appeared at the kinema; she appeared at a dinner for the city's newspaper chiefs afterwards.

This tour by Miss Lockwood was a major effort, lasting a month and covering 28 kinemas, apart from dances and other functions. One night she made three appearances in different theatres.

What was the purpose of this tour? It was to show Margaret Lockwood to the common people of the country—the people who make stars and feed the box-office, while she is on a rising tide of success. This tour, I believe, will have established her beyond any immediate challenge as Britain's biggest feminine star.

Meeting the Press

This tour also served in most situations as a first-class advance boost for "Hungry Hill," which was just about to be generally released. In addition, the general cause of British films was undoubtedly advanced, not only with the public but with the many Pressmen, editors and local officials met in all parts of the country.

The value of personal appearances cannot accurately be measured. Only the size and enthusiasm of the crowds, the huge totals of single-column inches of free Press space and the double-column, front-page blocks give pretty obvious clues to the fact that they pay dividends at the box-office.

B. of T. Moves for Policy on Studio Development

SUBJECT OF TALKS WITH MINISTRY OF WORKS

TALKS are to be held by the Board of Trade with top level officials of the Ministry of Works and the Treasury, after which there may be a general policy set out for the building of extensions and new plants to the British studio Industry. Until now, applicants asking for licences and material with which to put up new studios or new sound stages have been asked to wait until March, 1947.

The position to date has been that building work has only been done to recondition war-damaged studios and put them into production order. But producers, realising that the British film business depends for its well-being on an immediate increase in the output of British-made pictures, have been seeking permission and materials to construct new stages and, in one or two cases, to start building completely new studios.

The **KINE.** understands that Technicolor is at present being given number one priority. The Government is doing its best to provide the film business with every possible facility; but Ministerial spokesmen this week were not hopeful that work on new stages could be begun until next autumn.

Among the studios likely to be affected by this bottleneck in building facilities is the Warner studio at Teddington. The company has asked permission to build a third stage because the existing plant is not large enough for first-grade feature films.

Twentieth-Fox wants to make elaborate structural changes to the comparatively small Wembley studio. Sound City has plans for new stages, but at the moment only repair work and alterations to drainage is being carried out.

◆

No Further Tax Relief Plea

The C.E.A. does not intend to make any approach to the Chancellor of the Exchequer, preceding his Budget speech on April 15, to ask for any reduction in entertainment tax. The association's executive feels that in the special conditions there is no hope of any relief this year.

◆

T.U.C. Calls for U.S. Film Cut

Among the recommendations which the Government has had submitted by the Trade Union Congress Emergency Committee, which sat last week to discuss the White Paper report on Britain's economic position, is one which advocates a cut in Hollywood films to keep down our dollar expenditure now that the recent floods have made our economic position even more acute.

UNIVERSAL 16-mm. DRIVE STARTS MAY 1

Fewer Hollywood Films Says Seidelman

THERE will be three major changes in the Universal set-up in Europe as a result of the visit by Joe Seidelman, president of Universal, now having talks with his overseas sales chiefs on the Continent.

J. SEIDELMAN

As from May 1 there will be an extensive drive to sell Universal product on 16-mm. to all European countries in conjunction with the Rank, Eagle-Lion and G.F.D. organisations.

Seidelman, who brought over with him six new Universal pictures, tells the **KINE.** that it has also been decided to set up immediately, within G.F.D., a separate publicity department designed to exploit all Universal product handled by G.F.D.

The other piece of news which Seidelman brought across the Atlantic with him is that there will be a drastic cut in Universal output as a result of the U.S. consent decree. British exhibitors will, he says, be receiving fewer films from Hollywood now that B pictures are no longer a commercial proposition.

"KINE." CRICKET TROPHY

Trade Clubs Invited to Compete

Preparations are now being made to resume the annual competition for the "Kine." Cricket Cup. In order to arrange preliminaries for the coming season, a meeting will take place at the "Kine." office, 4, Arne Street, Long Acre, W.C.1, on Wednesday, April 9, at 3 p.m.

Will secretaries of teams entering the competition please attend or see that they are represented at the meeting?

Trade's Gifts to Flood Fund

£5,000 FROM U.S. FIRMS

A CHEQUE for £5,000 has been sent to the Lord Mayor of London's Flood Relief Fund by the eight senior American companies, members of the Motion Picture Association.

A telegram to Sir Bracewell Smith has been sent from Fay Allport's office, asking him to accept the contribution of £5,000. It was signed by Columbia, M-G-M, Paramount, RKO-Radio, 20th Century-Fox, United Artists, Universal-International and Warners.

A further cheque for £1,000 covering the entire takings of the world première of the film "The Other Love" at the Empire last Thursday has also been sent to the fund.

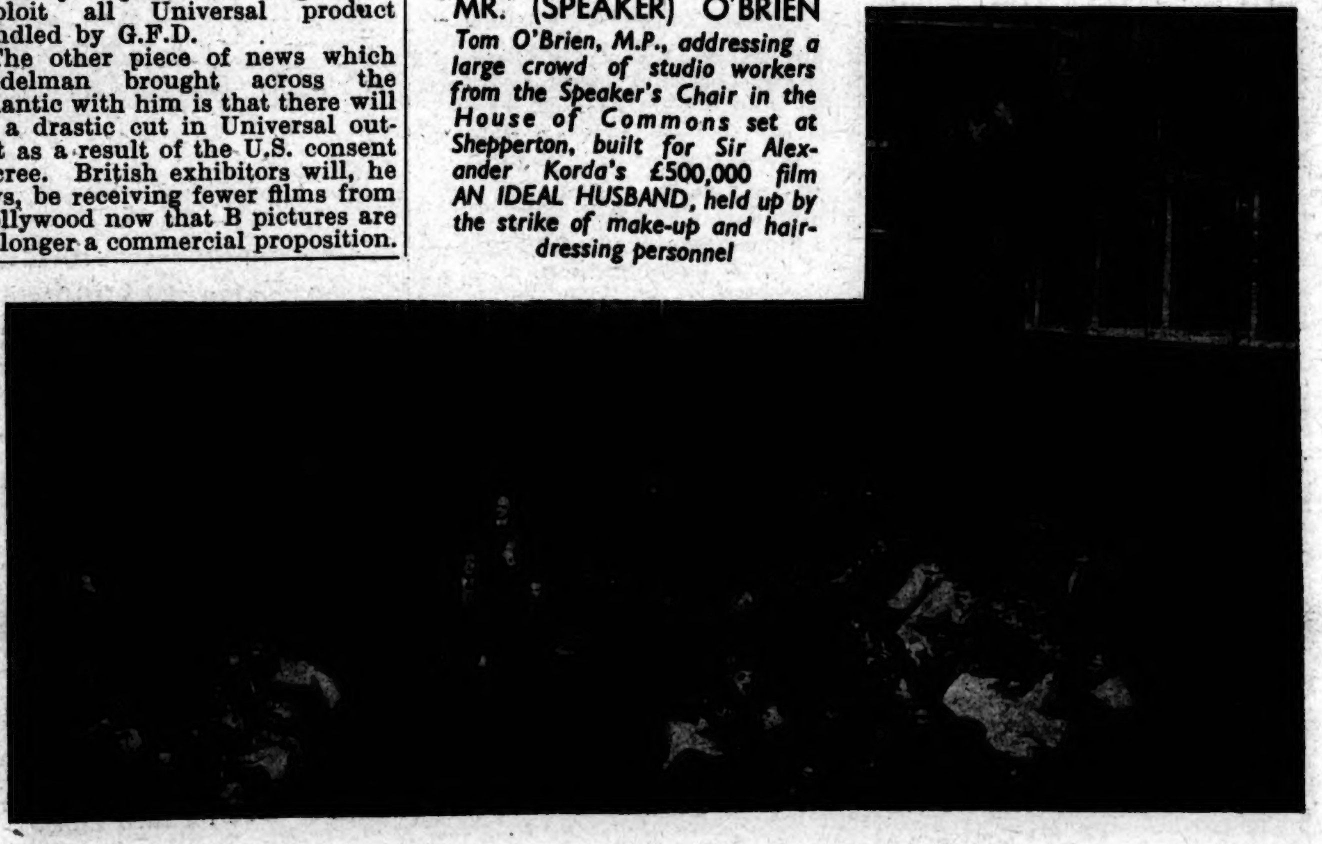
◆

Rank to Visit Canada

Before visiting New York this summer, J. Arthur Rank is going to Canada. In Toronto he will confer with Paul Nathanson and will discuss Nathanson's lawsuit which has been filed in the Canadian Courts.

MR. (SPEAKER) O'BRIEN

Tom O'Brien, M.P., addressing a large crowd of studio workers from the Speaker's Chair in the House of Commons set at Shepperton, built for Sir Alexander Korda's £500,000 film AN IDEAL HUSBAND, held up by the strike of make-up and hairdressing personnel



STRIKE OVER BUT TALKS CONTINUE

Union's Aims for International Pact

NEGOTIATIONS are reaching their final stages to settle the dispute which last week brought out on strike hairdressers and make-up experts, members of N.A.T.K.E., holding up work on Sir Alexander Korda's "An Ideal Husband" at Sound City, at the cost of over £20,000.

The strike was broken up over the week-end by a High Court injunction brought by British Lion Film Studios to restrain "certain named people" from breaking the 1940 National Arbitration Order 1205.

Before this action was made necessary, N.A.T.K.E. men and women were refusing to work in the studio because Paulette Goddard had with her a personal hairdresser of U.S. nationality. This expert had been granted a working permit by the Ministry of Labour, and Tom O'Brien, N.A.T.K.E. general secretary, had stated that the unwarranted strike action was undermining discussions with U.S. unions to bring about a detailed reciprocity scheme.

Over a thousand N.A.T.K.E. members were implicated in the strike action. They began work again on Friday pending negotiations between the union and the producers. The hairdressers are anxious to safeguard the interests of the less well-paid members of their craft.

The strike was given considerable space in the national Press—from factual reports of Tom O'Brien's talk to strikers delivered on the House of Commons set at Sound City to "fan" stories of Paulette Goddard leaving Claridges Hotel with her hair in curlers. Best line was provided by the *Star*: "Much hairdo about nothing."

THE WEEK IN SCOTLAND

D. A. Stewart Says "Goodbye" to A.B.C. After 34 Years

EVERY SCOTS CIRCUIT HALL REPRESENTED AT PRESENTATION CEREMONY

THE staff of every A.B.C. theatre in Scotland was represented at a farewell function to D. A. Stewart, who is retiring from the position of general manager. Unfortunately, owing to illness and other causes, directors of A.B.P.C. were unable to attend, although other executives, Alex Boyd, chief accountant; J. McInally, chief engineer, were present; the party included W. J. D. Russell, Mr. Stewart's successor; W. McIntire, Waverley, Shawlands, and Chas. Lochrie, Rex, Riddrie.

James Hart, of the Grosvenor, Glasgow, who presided, expressed regret in bidding farewell to their chief after 34 years' continuous service with A.B.C. Every employee in Scotland had appreciated the kindliness, great friendship and the understanding outlook of Mr. Stewart, whom they wished a happy, long and restful retirement.

All in London Sorry

J. H. MacDonald conveyed apologies from Sir Philip Warter, chairman, Max Milder, managing director, and Mr. Maloney, financial director. In London they were all sorry Mr. Stewart had seen fit to retire.

Similar expressions of regret were voiced by Mr. Sinclair, of the Regal; J. D. Russell, who said he was proud to follow in D.A.'s footsteps and hoped to carry on the proud tradition; Mr. Williamson, of Wishaw, said every projectionist on the circuit felt they were losing a friend.

W. McIntire, on behalf of the combined A.B.C. Scottish staffs, presented Mr. Stewart with a radiogram, together with an illuminated scroll bearing the names of every subscriber.

Miss Ruby Milne, of the Regal, presented Mrs. Stewart with a handbag and writing-case.

D. A. Stewart, who was enthusiastically greeted, said while he was proud to be the recipient of that great honour, he was more than a trifle unhappy to bid farewell in a business sense to a body of men and women with whom he had served so long.

Early Days Recalled

Mr. Stewart recalled that when he first joined John Maxwell the circuit consisted of only two kinemas. In the years that were gone the figure of J.M. loomed large as the founder of a huge kinema organisation and as the man who probably more than any other saved British production when it was faced with extinction.

In recalling John Maxwell he could not forget the late John Wilson, an outstanding servant of the company and one of the most lovable men

"To return to the present," went on Mr. Stewart, "we have in Mr. Milder a person who, although of a different stamp from our old chief, is well worthy of the great position he holds. I may not have always seen eye-to-eye with him, but I have come to respect him as a man who has the interest of his employees at heart.

On the suggestion of Mr. Stewart, a telegram was sent to Mr. Milder.

Mr. Stewart then formally introduced Mr. Russell, his successor.

Concluding, Mr. Stewart expressed the gratitude of his wife and himself for the handsome presentations.

Later in the afternoon, between 60 and 70 managers, their wives and friends, entertained Mr. and Mrs. Stewart in the Regal café. James Hart presided.

Mr. Stewart briefly responded, and was followed by J. D. Russell, who said in following in Mr. Stewart's footsteps he had taken on a gigantic task, but by their ready co-operation he hoped to merit their confidence.

J. McInally said that after 17 years in London it was a great joy to be back in Scotland.

In reply to the toast of "The Guests," proposed by Len Griffiths, Alex Boyd and J. H. MacDonald suitably responded.

The managers' appreciation of Mr. Stewart was voiced by S. Kane and Mr. Law, of Arbroath, spoke appreciatively on behalf of the staffs. Mr. Ralston, of the Glasgow office, thanked the chairman and committee.

J. D. Russell, who succeeds D. A. Stewart, receiving gifts from his staff at the Ritz, Belfast

Trades Council Wants Sunday Opening

EDINBURGH Trades and Labour Council has decided by an overwhelming majority to ask the Town Council to approve in principle of the Sunday opening of kinemas.

The N.U.R. was opposed to any Sunday work not in the national interest, while N.A.T.K.E. left it to the council to decide.

Broxburn Change Over

A. and D. Miller, Broxburn, have completed negotiations to take over the Rio Cinema, South Queensferry, and began business there on Monday, March 31. Built just before the war, the Rio is a modern hall, with a seating capacity of 1,000. Messrs. Miller are the directors of Broxburn Enterprises, and Buchan Enterprises, who own a chain of kinemas in Shotts, Larkhall, and Broxburn.

Aberdeen Site for Kinema

A kinema site is reserved in the layout plan for Northfield and Old Town Farm housing scheme of 1,228 permanent houses which has been approved by Aberdeen Plans and Town Planning Committee.

Obituary

Harry J. Kinghorn, the Aberdeen business man, who died last week at the age of 80, was a director of the Majestic Cinema Co., among other local companies.

Presentation being made to D. A. Stewart, J.P., chief of A.B.C. in Scotland, on his retirement. Mrs. Stewart is on his left

ON THE SUNDAY OPENING FRONT

Manchester C.E.A. Fixes Terms of Opening with Churches

MANCHESTER and Salford branch of the C.E.A. has made contact with the Manchester Council of Churches to see if any differences existing between the churches and the Trade could be negotiated, thereby cutting down opposition to Sunday opening in Manchester.

Negotiations were "extremely amicable" and agreement was reached on the following terms:—

1. Present hours of opening to be retained.

2. Children to be accompanied by parent or adult guardian, with the additional proviso that the kinemas undertake not to admit any child under 16 to any kinema on Sundays before the hour of 4 p.m.

3. No film in the "H" category or coming within the Manchester definition of a film for "adults only," to be screened on Sundays.

4. A joint committee of Trade and church interests be set up, to which all matters concerning Sunday opening may be referred.

Children Discouraged

The Trade also promised to endeavour to show films of a more suitable character and to exercise greater discretion in the choice of Sunday films.

A promise was made by the exhibitors' representatives that they would endeavour by screen advertising and possibly newspaper advertising, to persuade adult patrons not to yield to the persuasion of children to take them into kinemas on Sundays.

The branch committee considers the Manchester Council of Churches has taken "a very statesmanlike view" of the question of Sunday opening of kinemas. The branch circular adds :—

"The committee rely upon the good sense and fair play of all exhibitors in the area to support them in their efforts."

BRADFORD.—Poll. March 25. In favour, 31,258; against, 21,514.

DONCASTER.—Poll. March 27. In favour, 8,169; against, 2,087.

MANAGERS' SOCIETY MEETS IN GLASGOW

THE first meeting of the Glasgow and West of Scotland branch of the Society of Cinema Managers was held in the Central Halls, Glasgow, on Wednesday last week, when the following officers were elected: Chairman and delegate, John Hawk, Odeon, Ayr; vice-chairman, H. A. Tamplin, Picture House, Paisley; convener and secretary, Charles Lochrie, Rex, Riddrie; branch treasurer, J. McNeil, Cinema, Coatbridge. Committee: J. Hart, Grosvenor, Hillhead; H. Cullis, State, Shettleston; J. Hughes, Ascot, Anniesland; J. Stewart, Westway, Cardonald; W. Carlas, Lorne.

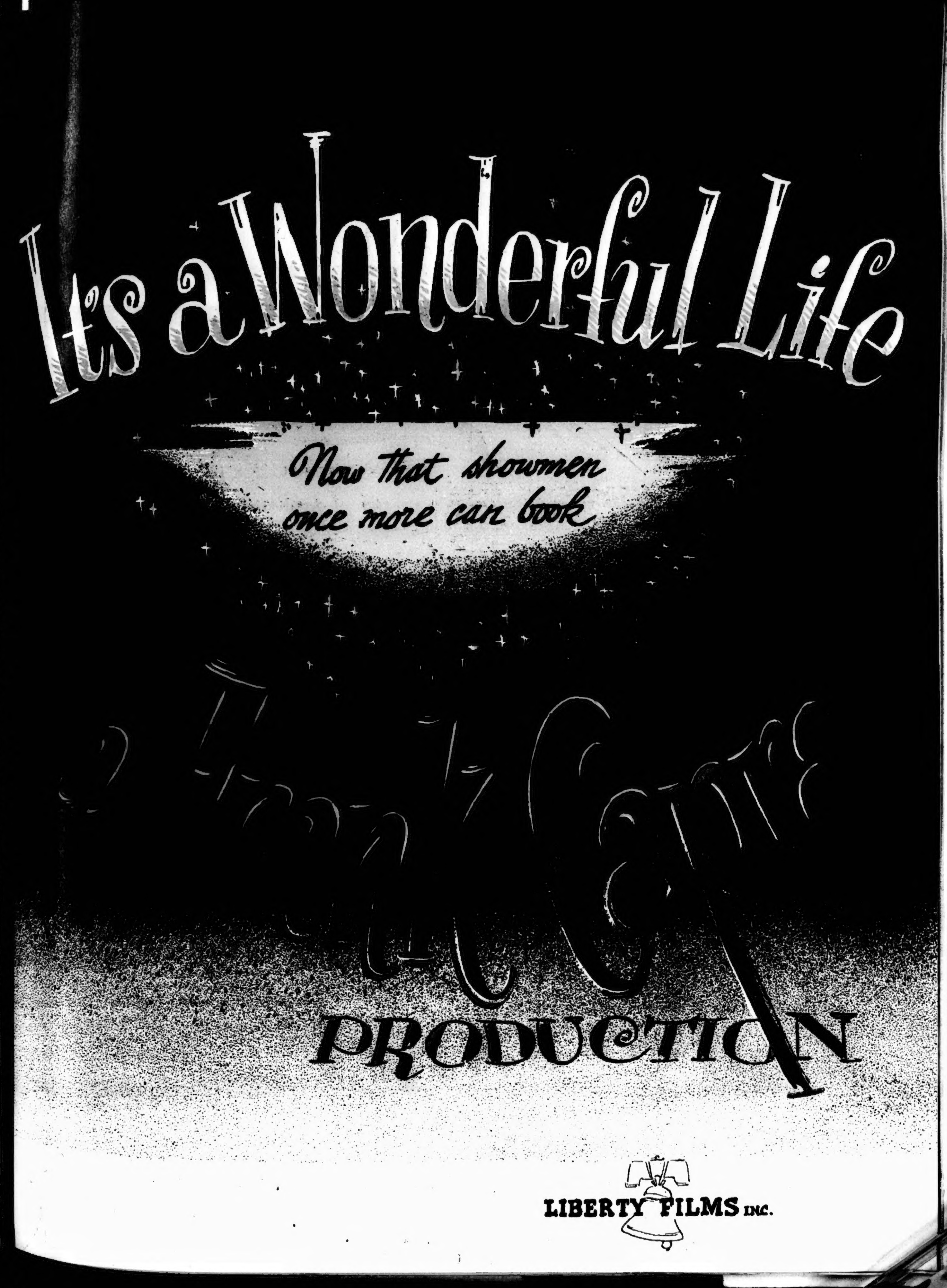
Members who had already paid the guinea subscription for the C.E.A. Managers' Section were told that this would be returned on application to John R. Turner.

Government Gives B.F.I. an Extra £14,300

The British Film Institute, which held its annual general meeting in London on Tuesday of this week, had some good news to report to members. The Privy Council has nearly doubled its financial grant and for the next three years the Institute's Government income will be £31,500 annually, made from the Cinematograph Fund pending anticipated legislation to place the Institute on a permanent basis when regular Treasury grants are expected to be made.

In 1946 the Privy Council grant was £17,200.

R. W. Dickenson, deputy director of the Institute, says that the additional money will be used "mainly to encourage the public to see the best of the films offered; in other words, to shop for their films."



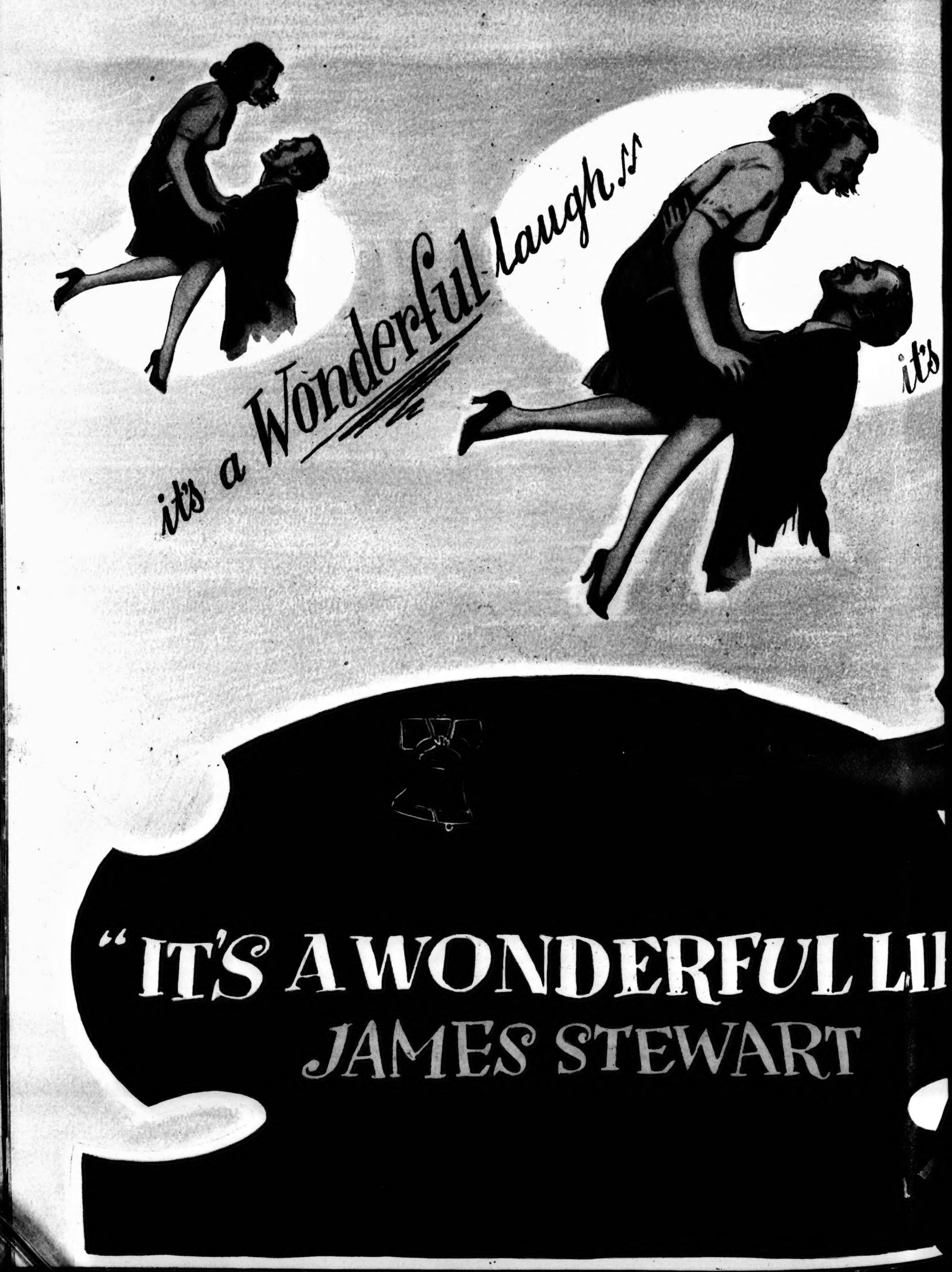
It's a Wonderful Life

Now that showmen once more can book

a Frank Capra

PRODUCTION

LIBERTY FILMS INC.


it's a Wonderful laugh !!
it's
"IT'S A WONDERFUL LI
JAMES STEWART

onderful love
Jimmy and Donna going steady...
RELEASED THROUGH
RKO RADIO PICTURES

"SMASH-UP"

MOTION PICTURE HERALD

It is a fine picture, generically but not otherwise related to "Lost Weekend," and appears guaranteed to do tremendous business as word of what it's about and how it deals with its subject gets around. It rates top time in all situations and figures to set records both as to grosses and satisfied customers.

DAILY VARIETY

"Smash-Up" is gripping dramatization of the story of a female alcoholic . . . . . . it looks like a certainty for smash box office.

HOLLYWOOD REVIEW

"SMASH-UP" SMASHING WOMAN'S PICTURE. SUSAN HAYWARD IN TOWERING WORK.

Heisler Pilots Notable Cast In Workable Script For Wanger Money Show; Cortez Photography Tops.

THE FILM DAILY

"SMASH-UP, THE STORY OF A WOMAN"

with Susan Hayward, Lee Bowman

Univ.-Int. 103 mins.

THIS WANGER PRODUCTION STANDS TO GO PLACES ALL ALONG THE LINE; REALISTIC-ALL SOCKS ITS MESSAGE ACROSS; SHOULD RAKE IN BIG "TAKE."

THE INDEPENDENT FILM JOURNAL

"SMASH-UP, THE STORY OF A WOMAN"

Superior acting by Susan Hayward carries this dramatic vehicle from beginning to end. Miss Hayward, with the able assistance of Lee Bowman and Eddie Albert, surpasses all previous performances. She has an excellent flair for dramatics and should carve a real niche for herself with this role.

SUPERIOR DRAMA.

N. IRELAND

RENTALS THE SUBJECT FOR SPECIAL DEBATE

Definition on Legal Implications of Newsreel Contract Sought

A SPECIAL meeting of the Northern Ireland Branch is to be held on the subject of film rentals. The newsreel contract was also discussed and the General Council is to be approached to define the latest position and particularly the legal implications of the contract. George Lodge presided in the absence of the chairman, Louis Hyman.

Norman Ellison had raised the question of the legality of newsreel contracts. He said he had a month's contract and now wanted to change his company. Could he do so?

Several members said that Mr. Ellison was very lucky indeed. Had he signed the supplementary contract?

Mr. Ellison: I cannot trace one.

James Curran said as they all knew, he had taken a definite stand on the newsreel contracts in accordance with the branch decision. None of his houses showed the newsreels. On making inquiries lately he had been informed that the companies were not taking any new contracts for newsreels.

In reply to a question as to whether business had suffered as the result of not showing newsreels. Mr. Curran said far from it, except that the newsreel companies have lost thousands of pounds a year from our houses.

Fuel Shortage

GEORGE LODGE said they had been able to get the opening time made 2 p.m. instead of 4 p.m., but it was felt that this rather complicated matters for those houses which had opened earlier and it would be better if they were allowed to open at 1 p.m.

It was agreed that the houses affected should arrange to see the Ulster Fuel Controller.

Conciliation Board

BRANCH delegates to the next meeting of the Conciliation Board which takes place in April were instructed to oppose N.A.T.K.E. demands for a shorter working week.

It was agreed that members should not give undue publicity to films which had been banned in other towns.

16-mm. Supervision

REPRESENTATIONS made by the branch in respect to the proposed stricter control of 16-mm. presentations have not been successful. It was reported that the Ministry of Home Affairs had stated they had no reason to feel that 16-mm. operators were evading Entertainment Tax; in any case, a strict watch was being exercised.

The Ministry of Home Affairs considered that as 16-mm. stock was non-flammable it called for no special regulations. This also applied to Sunday opening as local authorities could take action as regards the licensing of 16-mm. halls under the Local Government Act of 1934.

George Lodge said the replies were tantamount to telling them to mind their own business. At any rate, their protests had done good as there was evidence that lately the police and other authorities were exercising greater care in supervision than ever before.

Move to Autonomy

AS briefly reported in last week's KINE., a special meeting of the branch will be held on April 22 to consider the subject of local autonomy of the branch.

The matter had been discussed by the committee and there has been lengthy correspondence with the General Council, but it was reported that at the moment the position was considered to be most unsatisfactory to all concerned.

The committee felt that position of Northern Ireland with its special problems should be clarified.

[*Photo by Courtesy* "*Hull Daily Mail*"

The Entertainments Committee of the Hull branch of the Society of Cinema Managers. Left to right: N. Coverdale, Mayfair, Hull; J. W. Gill (chairman), Priory, Hull; D. T. Hoddenott, Royalty, Hull; S. Johnson, Dorchester, Hull. Bottom row: S. Dixon, Regent, Hull; B. Falkingham, Carlton, Hull; E. Campbell, Regal, Hull; E. C. Jordan (secretary), Tower, Hull; G. Stockton, Hull Cinemas, Ltd., Hull

IN YOUR OWN WORDS —Letters to the Editor

C.M.A. Secretary Resents "The Managers' Snobbish Views"

I REALLY must take umbrage at the remarks under the heading "The Manager Still Has His Say," on page 23 of your issue of March 20, wherein the writer states that he is "glad that nothing has come of the suggestion to affiliate with the T.U.C."

I am really sorry that the gentleman who contributes this weekly article should express such a snobbish view regarding what he calls "affiliation" with our staffs. He should make some inquiries regarding some of the personnel who are affiliated to the T.U.C. through their various unions, and he would ascertain that he himself is really comparatively quite small fry. I make this point without intending to be offensive in any way, but just as a statement of fact.

The succeeding paragraph in the offending article only bears out the urgent necessity for *more* co-operation between managers and staffs, and less of the tug-o'-war spirit. Be one of a happy family, with your staff working *with* you—not *for* you—and the whole atmosphere of your theatre will be improved beyond expectation. When the atmosphere of your theatre is right, and that indefinable something automatically communicated and reflected to your patrons, then your turnstiles are sure to start clicking sweeter music.

HARRY JAMES BRETT,
General Secretary.

Cinema Managers' Association,
1, Hamilton Road,
Ealing, W.5.

Magistrate Praises Junior Clubs

HEREUNDER is an extract from the *Sheffield Weekly Telegraph*, dated March 17, 1947, which you may find of interest:

"A magistrate at a juvenile court told parents that it would be a good thing if they sent their wayward offsprings to a children's kinema club, a suggestion which will surprise some who hold that too much kinema-going can give youngsters wrong ideas. From inquiries made about these kinema clubs for children, I find that they have caught on throughout the country and are being developed on very sound lines.

". . . I rather like the idea that every child on joining has to give a promise to obey his parents, honour the King and try to make the country a better place in which to live. I like, too, the idea that the children themselves are represented on the committees which makes requests for various types of films."

V. P. POWELL.

Gaumont-British Junior Club.
52, Haymarket, S.W.1.

Cost of "Way We Live"

BEFORE publishing the cost of other people's productions, Mr. Rotha would be wise to check up on the facts; albeit his efforts to make people believe "The Way We Live" cost £20,000 more than it did has flattering implications.

JILL CRAIGIE.

Hollyberry House,
9, Holly Place,
Hampstead, N.W.3.

[*Paul Rotha, in an interview in a* KINE. *Studio page, had said that "The Way We Live" had cost about £60,000.—*ED.]

"The Razor's Edge" Feels the Cut

Owing to the refusal of the Southport magistrates to grant a half-an-hour extension for two Sundays, "The Razor's Edge," which takes 144 minutes to show, will not be presented at Sunday performances at the Palladium, where the film has been booked for a fortnight's run. Applicants asked for an extension from 10 p.m. to 10.30 p.m. on April 20 and 27.

◆

Society of Managers' Ball at Hull

THE first ball of the Hull and District branch of the Society of Cinema Managers was held in aid of kinema charities at the Regal Ballroom, Beverley, which had been lent by the Catering Controller, A.B.C.

The dance was a brilliant social success, and both C.T.B.F. and the A.B.C. Benevolent Fund will benefit accordingly.

Among the guests were Capt. R. C. Freeman, chairman, Tower Cinemas, Hull, and A. W. Rifkin, A.B.C. area supervisor.

Move to Ban Under 7's Defeated

A bid to prevent children under seven attending Northampton kinemas was defeated at a meeting of Northampton Education Committee.

A survey compiled from figures obtained from head teachers showed children's attendance at the kinemas as: Once a week, 3,202; twice a week, 1,056; three times a week, 228; four times a week, 71; more than four times, 11; total, 4,568.

Speakers in favour of the resolution said that the health of kinemas suffered as a result of the kinema, while the opposition maintained that many children went to escape overcrowded and dull home conditions.

After viewing "Great Expectations," St. Helens licensing justices agreed to alter the category from "A" to "U."

WALTURDAW CINEMA SUPPLY CO. LTD.
46 GERRARD ST. W.1. Gerrard 1067.

Film Trade Show Offers for March, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*All the King's Horses	G.F.D.	33 min.	U	3,005 ft.	Commentary by Ian Sadler	Agreeable general fill-up (CC)	Mar. 13, 1947	April 21, 1947
Angel and the Bad Man	British Lion	97 min.	U	8,881 ft.	John Wayne, Gail Russell, Bruce Cabot.	Outstanding horse opera (CC)	Mar. 6, 1947	Not Fixed
Arnelo Affair, The	M-G-M	87 min.	A	7,865 ft.	John Hodiak, George Murphy, Frances Gifford.	Moderate programmer (NC)	Mar. 6, 1947	April 7, 1947
Avalanche	Pathe	70 min.	A	6,331 ft.	Bruce Cabot, Roscoe Karns, Helen Mowbray.	Reliable crime second (C)	Mar. 20, 1947	Not Fixed
Bachelor Girls	United Artists	89 min.	A	8,051 ft.	Gail Russell, Claire Trevor, Ann Dvorak.	Very moderate light booking (C)	Mar. 13, 1947	Not Fixed
Below the Deadline	Pathe	65 min.	A	5,879 ft.	Warren Douglas, Ramsey Ames, Jan Wiley.	Good general second (C)	Mar. 27, 1947	Not Fixed
Best Years of Our Lives, The	RKO-Radio	171 min.	A	15,378 ft.	Fredric March, Myrna Loy, Dana Andrews.	Excellent general booking (C)	Mar. 13, 1947	Not Fixed
Blondie's Big Moment	Columbia	69 min.	U	6,259 ft.	Penny Singleton, Arthur Lake, Jerome Cowan.	Good general second (CC)	Mar. 6, 1947	Mar. 3, 1947
Criminal Court	RKO-Radio	63 min.	A	5,661 ft.	Tom Conway, Martha O'Driscoll, Robert Armstrong.	Good popular second (C)	Mar. 13, 1947	Not Fixed
Dead Reckoning	Columbia	102 min.	A	9,031 ft.	Humphrey Bogart, Lizabeth Scott, Morris Carnovsky.	Box-office Bogart (NC)	Mar. 6, 1947	April 21, 1947
Decoy	Pathe	75 min.	A	6,817 ft.	Jean Gillie, Edward Norris, Herbert Rudley.	Attractively labelled "thick-ear" (NC)	Mar. 27, 1947	Not Fixed
Devil Bat's Daughter	Pathe	68 min.	A	6,174 ft.	Rosemary La Planche, John James, Michael Hale.	Fair average chiller (NC)	Mar. 27, 1947	Not Fixed
Fool's Gold	United Artists	63 min.	U	5,734 ft.	William Boyd, Andy Clyde, Jane Randolph.	Reliable western second (CC)	Mar. 6, 1947	Not Fixed
†God's Country	Exclusive	67 min.	U	6,045 ft.	Robert Lowery, Helen Gilbert, William Farnum.	Good general outdoors (CC)	Mar. 27, 1947	Not Fixed
*Happy Holiday	International	36 min.	U	3,250 ft.	Commentary by Lionel Gamlin and Ruth Haven.	Very good feature quota fill-up (CC)	Mar. 13, 1947	Not Fixed
High Window, The	20th Century-Fox	72 min.	A	6,469 ft.	George Montgomery, Nancy Guild, Conrad Janis.	First rate thriller (NC)	Mar. 6, 1947	April 28, 1947
Invisible Informer, The	British Lion	57 min.	A	5,116 ft.	Linda Stirling, William Henry, Gerald Mohr.	Good pocket thriller (NC)	Mar. 6, 1947	Not Fixed
It Happened in Brooklyn	M-G-M	103 min.	U	9,252 ft.	Frank Sinatra, Kathryn Grayson, Jimmy Durante.	Very good star booking (CC)	Mar. 20, 1947	April 14, 1947
Jail Break	Columbia	54 min.	U	4,837 ft.	Charles Starrett, Smiley Burnette, Marjean Neville.	Acceptable small hall "second" (CC)	Mar. 6, 1947	April 14, 1947
Ladies' Man	Paramount	73 min.	U	6,604 ft.	Eddie Bracken, Cass Daley, Virginia Welles	Fair average light booking (CC)	Mar. 6, 1947	Not Fixed
Lookin' for Someone	Columbia	69 min.	U	6,179 ft.	Ken Curtis, Jeff Donnell, The Hoosier Hot Shots	Mediocre Western jamboree (CC)	Mar. 6, 1947	June 2, 1947
Magnificent Doll	G.F.D.	90 min.	A	8,106 ft.	Ginger Rogers, David Niven, Burgess Meredith.	Moderate star booking (C)	Mar. 13, 1947	Not Fixed
Missing Lady, The	Pathe	60 min.	A	5,400 ft.	Kane Richmond, Barbara Reed, George Chandler.	Very moderate "second" (C)	Mar. 27, 1947	Not Fixed
Mr. District Attorney	Columbia	83 min.	A	7,505 ft.	Marguerite Chapman, Dennis O'Keefe, Adolphe Menjou.	Good general programmer (NC)	Mar. 13, 1947	Mar. 24, 1947
My Brother Talks to Horses	M-G-M	92 min.	U	8,321 ft.	"Butch" Jenkins, Peter Lawford, Beverly Tyler.	Ticklish general booking (CC)	Mar. 6, 1947	Mar. 3, 1947
My Favourite Brunette	Paramount	88 min.	A	7,902 ft.	Bob Hope, Dorothy Lamour, Peter Lorre	Capital star comedy booking (CC)	Mar. 6, 1947	Mar. 24, 1947
*Nicholas Nickleby	G.F.D.	103 min.	A	9,274 ft.	Cedric Hardwicke, Derek Bond, Sally Ann Howes	Imposing title, star, and author proposition (CC)	Mar. 20, 1947	April 7, 1947
Notorious	RKO-Radio	102 min.	A	9,136 ft.	Ingrid Bergman, Cary Grant, Claude Rains	Excellent general booking (C)	Mar. 6, 1947	Not Fixed
Pilgrim Lady, The	British-Lion	67 min.	U	6,051 ft.	Lynne Roberts, Warren Douglas, Alan Mowbray	Moderate second (CC)	Mar. 13, 1947	Not Fixed
*Roman Holiday, A	New Realm	35 min.	U	3,208 ft.	Commentary by F. W. Allwood	Capital thumbnail "quota" (CC)	Mar. 6, 1947	Not Fixed
Seven Were Saved	Paramount	73 min.	A	6,542 ft.	Richard Denning, Catherine Craig, Russell Hayden	Good average second (C)	Mar. 27, 1947	Not Fixed
†Shocking Miss Pilgrim, The	20th Century-Fox	85 min.	U	7,642 ft.	Betty Grable, Dick Haymes, Anne Revere	Box-office star and title booking (CC)	Mar. 27, 1947	June 9, 1947
Sioux City Sue	British-Lion	69 min.	U	6,270 ft.	Gene Autry, Lynne Roberts, Sterling Holloway	Capital star outdoors (CC)	Mar. 13, 1947	Not Fixed
*Skiffy Goes to Sea	Exclusive	36 min.	U	3,200 ft.	Commentary by Lionel Marson	Fair average feature quota fill-up (CC)	Mar. 13, 1947	Not Fixed

Son of Dracula	G.F.D.	79 min.	A	7,070 ft.	Lon Chaney, Robert Paige, Louise Allbritton.	Reliable star and title shocker (NC)	Mar. 13, 1947	Not Fixed
Spook Busters	Pathe	67 min.	A	6,143 ft.	Leo Gorcey, Huntz Hall, Douglass Dumbrille	Indifferent second (C)	Mar. 27, 1947	Not Fixed
Step by Step	RKO-Radio	62 min.	A	5,572 ft.	Lawrence Tierney, Anne Jeffreys, Lowell Gilmore	Sub-standard second (C)	Mar. 13, 1947	Not Fixed
Teheran	G.F.D.	86 min.	U	7,710 ft.	Derek Farr, Marta Labarr, Manning Whiley	Title booking mainly for the sticks (CC)	Mar. 16, 1947	Not Fixed
•Temptation Harbour	Pathe	100 min.	A	9,200 ft.	Robert Newton, Simone Simon, Margaret Barton.	First-rate British "melo" (C)	Mar. 6, 1947	April 28, 1947
†Till the Clouds Roll By	M-G-M.	135 min.	U	12,182 ft.	Robert Walker, Judy Garland, Van Heflin.	Box-office Technicolor song album (CC)	Mar. 6, 1947	April 7, 1947
•Top Speed	Sherwood	36 min.	U	3,075 ft.	Co-commentators, Stewart McPherson, Lionel Marson.	Capital quota (CC)	Mar. 20, 1947	Not Fixed
•Turners of Prospect Road, The	Grand National	86 min.	A	7,901 ft.	Wilfrid Lawson, Maureen Glynne, Jeanne de Casalis.	Agreeable and exciting British programmer (CC)	Mar. 20, 1947	Not Fixed
Undercover Girl	M-G-M	90 min.	A	8,061 ft.	Ann Sothern, Barry Nelson, Mark Daniels.	Good general booking (C)	Mar. 27, 1947	Not Fixed
Under Nevada Skies	British Lion	69 min.	U	6,210 ft.	Roy Rogers, Gabby Hayes, Dale Evans.	Capital real horse opera (CC)	Mar. 6, 1947	Not Fixed
Unexpected Guest	United Artists	60 min.	U	5,417 ft.	William Boyd, Andy Clyde, Rand Brooks.	Good average second (C)	Mar. 6, 1947	Not Fixed
•We Do Believe in Ghosts	Exclusive	36 min.	A	3,205 ft.	John Latham, Arthur Dibbs, Valerie Carlish.	Very very moderate "quota"	Mar. 13, 1947	Not Fixed
Welcome Stranger	Paramount	108 min.	A	9,700 ft.	Bing Crosby, Joan Caulfield, Barry Fitzgerald.	Excellent star booking for the populars (C)	Mar. 6, 1947	May 19, 1947
•When You Come Home	Butchers	95 min.	U	8,765 ft.	Frank Randle, Leslie Sarony, Leslie Holmes.	Star and title proposition mainly for the local and family halls (CC)	Mar. 27, 1947	Not Fixed
•White Cradle Inn	British Lion	83 min.	A	7,538 ft.	Madeleine Carroll, Ian Hunter, Michael Rennie.	Very good general booking (CC)	Mar. 20, 1947	Not Fixed
Woman Destroyed, A	G.F.D.	103 min.	A	9,283 ft.	Susan Hayward, Lee Bowman, Marsha Hunt.	Title booking for other than family halls (NC)	Mar. 20, 1947	April 28, 1947

REISSUES

•Hatter's Castle	Paramount	102 min.	A	9,180 ft.	Deborah Kerr, Robert Newton, James Mason.	Excellent British revival. Not for youngsters (NC)	Mar. 6, 1947	Not Fixed
•I'll Walk Beside You	Sherwood	70 min.	U	6,402 ft.	Richard Bird, Leslie Brook, Percy Marmont.	First-class reissue (CC)	Mar. 20, 1947	Not Fixed
•Last Adventurers, The	Ambassador	76 min.	U	6,976 ft.	Niall McGinnis, Linden Travers, Ray Emerton.	Acceptable revival for all classes (CC)	Mar. 6, 1947	Not Fixed
•Scarlet Pimpernel, The	British Lion	97 min.	A	8,798 ft.	Leslie Howard, Merle Oberon, Raymond Massey.	First-rate revival for all classes (C)	Mar. 6, 1947	April 28, 1947
•Three Silent Men	Butchers	72 min.	A	6,515 ft.	Sebastian Shaw, Derrick de Marney, Patricia Roc.	Average reissue (C)	Mar. 6, 1947	Not Fixed
White Cargo	M-G-M	87 min.	A	7,844 ft.	Hedy Lamarr, Walter Pidgeon, Frank Morgan.	Sure-fire box-office reissue (NC)	Mar. 6, 1947	Mar. 24, 1947

What's Released in April, 1947

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
APRIL 7	Freddie Steps Out	Pathe	F. 9944	62	A	5,636	Freddie Stewart, June Preisser	Jan. 30, 1947
"	•It's a Dog Life	Exclusive	Br./E. 10059	35	U	3,146	Commentary by Ronnie Waldman	Oct. 24, 1946
"	†Song of the South	RKO-Radio	F. 9842	93	U	8,508	Ruth Warrick, Lucile Watson	Dec. 19, 1946
"	†Till the Clouds Roll By	M-G-M	F. 10021	135	U	12,182	Robert Walker, Judy Garland	Mar. 6, 1947
APRIL 14	†California	Paramount	F. 9760	99	A	8,903	Ray Milland, Barbara Stanwyck	Nov. 21, 1946
"	†Caravan Trail	Pathe	F. 9797	61	U	5,569	Eddie Dean, Jean Carlin	Nov. 28, 1946
"	•Root of all Evil, The	G.F.D.	Br./Tr. 10074	110	A	9,755	Phyllis Calvert, Michael Rennie	Feb. 13, 1947
"	Splitface	RKO-Radio	F. 9906	61	A	5,513	Morgan Conway, Anne Jeffreys	Jan. 16, 1947
APRIL 21	•All the King's Horses	G.F.D.	Br./E. 10081	33	U	3,005	Commentary by Ian Sadler	Mar. 13, 1947
"	Dark Alibi	Pathe	F. 9798	62	A	5,522	Sidney Toler, Benson Fong	Nov. 28, 1946
"	Dead Reckoning	Columbia	F. 10031	102	A	9,031	Humphrey Bogart, Lizabeth Scott	Mar. 6, 1947
APRIL 28	•Temptation Harbour	Pathe	Br./Tr. 10018	100	A	9,187	Robert Newton, Simone Simon	Mar. 6, 1947
"	Woman Destroyed, A	G.F.D.	F. 10080	103	A	9,284	Susan Hayward, Lee Bowman	Mar. 20, 1947

REISSUE

APRIL 28	•Scarlet Pimpernel, The	British Lion	Br./11076	97	A	8,798	Leslie Howard, Merle Oberon	Mar. 6, 1947

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

•A British Picture. †In Colour.

STUDIO NEWS AND VIEWS

Carter Starts Two: Ealing Cameramen Fall Ill: New Agency

JAMES CARTER, executive producer for the Alliance group, having completed floor work on "Deep End" and "Dancing With Crime," starts up this month with two more subjects. "They Walk Alone," under the direction of Lance Comfort, is set for Riverside on April 8, while last week-end work began on "Things Happen at Night," which Francis Searle is directing at Southall, with St. John L. Clowes as associate producer.

Anne Crawford and George Thorpe are to star in the Riverside film. Searle has Gordon Harker, Alfred Drayton and Robertson Hare in the picture at Southall. It is good to see such a capable team working on one of the few comedies.

WESSEX WELCOME *Producer Ian Dalrymple and director Jack Lee welcome authoress G. B. Stern to Pinewood, where production has now started on WOMAN IN THE HALL*

Here is the technical unit for "Things Happen at Night":—

Production manager, T. S. Lyndon-Haynes; assistant production manager, Jimmy Shingfield; first assistant director, Leon Bijou; second assistant director, Clifford Smith; third assistant director, Geoff Haine; fourth assistant director, John Dacombe; lighting expert, Leslie Rowson; camera operator, Ken Talbot; sound supervisor, George Burgess; sound recordist, H. C. Pearson; boom operator, Fred Tomlin; sound camera operator, Gordon Hay; art supervisor, Andrew Mazzei; art director, Harry Moore; editor, Eily Boland; assistant cutter, D. Hawkins; continuity, Marjorie Owens; assistant continuity, Ann Stanborough; still photographer, Harold Hanscomb; casting director, Nora Roberts; make-up artist, George Turner; hair stylist, Jean Bear; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Ellen Trustler; wardrobe assistant, Olive Swinney; master carpenter, Michael Lyons; chief engineer, Alf Hill; property master, Tom Money; master plasterer, Ted Thomas; head painter, John Sell; floor electrician, Jack Curtis.

"THREE SISTERS" STARTS AT NATIONAL

DAN BIRT commenced directing "The Case of the Three Weird Sisters" at British National last week. Mary Clare, Nancy Price and Mary Merrall are in the cast.

Production unit personnel on "Sisters" is as follows:—

Executive producer, Louis H. Jackson; director, Dan Birt; production manager, Fred A. Swann; first assistant director, Leigh Aman; joint second assistant directors, Gerald O'Hara and Douglass Twiddy; third assistant director, David Timblin; continuity, Joan Davis; assistant continuity, Thelma Orr; art director, C. Wilfred Arnold; assistant art director, Geoffrey Somerton; scenic artists, Gilbert Wood and Olga Lehmann.

Director of photography, Ernest Palmer; camera operator, Moray Grant; focus operator, John Dean; clappers, C. Davies; loader, Johnny Bond; recording director, Harold King; sound recordist, G. Adams; sound cameraman, Michael Basset; boom operator, Eric Bayman; boom assistant, R. Shore; still photographer, Frank Buckingham; assistant still photographer, Charles Reed; wardrobe mistress, Mrs. Tweedy; editor, Monica Kimick; make-up artist, Henry Hayward; make-up assistants, Dave Aylott, Sen. and Jun.; hairdresser, A. G. Scott; assistant hairdresser, Miss A. Williams; director of music, Hans May; assistant director of music, Wilfred Burns; buyer, Dudley May; assistant buyer, A. Wisbey; floor manager, Arthur Moss; master carpenter, Arthur Searle; master painter, Reg Wildman; master plasterer, B. Moodnick; chief electrician, Tom Sullivan; property master, Frank Davies; chargehand electrician, Alec Hawes; set dresser, Bill Osborne; floor props, Joe Tyrrell, and grips. A. Brand.

KORDA'S UNIT

WORK HAS begun at Sound City on "An Ideal Husband," which Sir Alexander Korda is himself directing. It is good to see Michael Wilding in the cast, a sign that Wilcox (who has him on contract) and Korda have lost no time in a constructive bit of star building.

The complete unit is:—

Vincent Korda, art director, with Frederick Bellon as assistant; Cecil Beaton has designed the dresses and is supervising the general decor of the production; Phil Brandon and Hugh Stewart are associate producers; Georges Perinal. top-line cameraman of many earlier Korda successes, is lighting, with Ronald Cross and Technicolor technicians, and Denis Coop operating. Elizabeth Montagu is supervising the dialogue.

Production manager, Jack Clayton; first assistant director, A. R. Hill; second assistant director, Richard Gade; third assistant director, C. Brandon; continuity, Peggie McClafferty; casting director, D. Holloway; assistant, W. Hurley; studio publicity, Enid Jones; first draughtsman, J. Sawyer; second draughtsman, J. Jones; set dressing, Stirling Field; buyer, G. Durant; assistant decor, Mrs. Cobb; wardrobe, R. Henderson; assistant, I. Baker; stills, B. Reed; sound camera, J. Dooley; boom operator, D. Furderer; assistant, L. Dawson; editor, Oswald Hafenrichter; first assistant cutter, E. Burback; second assistant cutter, B. Warren; chief make-up (men), U. P. Hutchinson; chief make-up (women), D. Hamilton; chief floor make-up, W. Fordyce; assistants, J. O'Gorman and C. Frost; hairdressing, G. Weston; assistant, J. Shear; and chief floor electrician, F. Burrows.

CREDITS FOR THE "UNICORN"

JOHN CORFIELD started his "The Milk-White Unicorn" at Nettlefold last week-end. Meanwhile, Charles Saunders is in Scandinavia, where he is to shoot snow scenes for this film, which stars Margaret Lockwood, Ian Hunter and Joan Greenwood.

Full unit credits are:—

Producer, John Corfield; director, Bernard Knowles; production manager, Vincent Permane; assistant production manager, Noreen Hipwell; first assistant director, Paul Kelly; second assistants, John Moxley and Clive Midwinter; first camera assistant, Ken Hodges; continuity, Marion Ward; assistant continuity, June Faithfull; sound recordist, Tommy Meyers; boom operator, Jack Davies; art director, Norman Arnold; wardrobe supervisor, Felix Evans; director of fashion, Roy Montgomery; mixer, Cliff Sandall; stills, Harold Saunders, and publicity director, Dora Dobson.

DARTS WITH THE STARS

PINEWOOD staff turned out in full force on to stage E recently and spent their lunch hour watching a darts tournament in which competing teams were the Pinewood Four, St. Dunstan's Four and a team led by star Valerie Hobson, with newcomer Jill Raymond, husband Anthony Havelock-Allan and director Derek Twist.

Pinewood has 300 dart players. Weekly tournaments sort out the team players. Much of this activity is due to Bert Predgen, organising secretary to the D. and P. social clubs. Cyril Smith, cashier, is chairman of the club.

Team was T. Gleed, ex-Service property stores man; L. Morris, a wood machinist in the carpentry shop; and S. Silkie, plasterer, and R. Hall, property stores, both of whom were in the Forces.

Footnote: The stars lost their match, Valerie Hobson putting up a good fight with a score of 71.

JACK COX HELPS OUT

DESPITE the fact that two cameramen were taken ill last week, "It Always Rains on Sunday," which Robert Hamer is directing at Ealing, continued without any serious hold-up.

Four different cameramen worked on the one picture during the week.

Douglas Slocombe, who is lighting, was the first to be taken ill, and Lionel Banes stepped in. Then he, too, fell ill, and Gordon Dines took over for one day while arrangements were made for further assistance, and Gainsborough came to the rescue by loaning Jack Cox until Lionel Banes had recovered.

Douglas Slocombe was back again this week.

H'm . . . it never rains but it pours!

HOLLYWOOD AGENCY HERE

VISITOR this week was Robert Cheston, to be in charge of studio side of the British offices of the Hollywood A. George Volck Agency, now setting up over here. Sydney Bracy is to control the agency on this side of the Atlantic.

The agency has some top-line names on its books, including Elizabeth Bergner, Constance Bennett, King Vidor and writer Horace Jackson.

Temporary offices are at 14. Ashburn Gardens, S.W.7.

ABOUT PEOPLE

A THREE-MINUTE appearance in her first film has brought the young Irish actress **Siobhan McKenna** the leading rôle of Emmy in the film of Max Catto's thriller, "They Walk Alone," which goes into production at Riverside immediately after Easter. Siobhan (that is Erse for Susan) had a brief scene in "Hungry Hill."

Eric (Bungy) Williams, Ealing studios' chief engineer and sound supervisor, left for Australia last week, where he is to act for the time being as general manager to the Australian unit. The departments controlled by Williams will operate until his return from Australia as follows: Sound department under **Stephen Dalby** (chief recordist), electrical department under **J. Ford** (chief electrician), projection department under **A. Minnel** (chief projectionist), and camera maintenance under **Gordon Dines** (head of camera department).

IF YOU WERE NORA PRENTISS WOULD YOU KEEP YOUR MOUTH SHUT?

ANN SHERIDAN IS THE STAR OF "NORA PRENTISS"

The
New
Warner
Sensation!

Trade Presentation: Studio One,
Tuesday, April 15, at 10.30 a.m.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Well, it was a great night if you didn't weaken.

* * *

And Leo never weakens.

* * *

The world premiere of "THE OTHER LOVE" was definitely the most distinguished, the most discussed and far and away the most publicised premiere since before the war, with the obvious exception of the Royal Command.

* * *

It is fitting now to pay tribute to the wonderful co-operation given by Barbara Stanwyck and Bob Taylor.

* * *

Even after they had been mobbed by frenzied fans, and carried into the Empire, shoulder high, by policemen and commissionaires, they still smiled, and still did their stuff at the microphone for B.B.C. and world broadcasts.

Heaven forgive me, I'm afraid I turned the last week of their holiday into a job of work, and a strenuous one at that!

* * *

They penetrated into that mysterious wonderland of Alexander Palace to be televised.

* * *

Between broadcasts, they gave innumerable press interviews, visited the Daily Mail Ideal Home Exhibition, a Children's Club, and faced the rigors of the premiere.

* * *

All for the sake of Enterprise Productions, M.-G.-M. and (incidentally) every exhibitor who is going to show "THE OTHER LOVE."

* * *

Hail and farewell, for the moment, to Barbara and Bob, now on their way back to the States.

Two footnotes. Thanks also to David Lewis, the distinguished "OTHER LOVE" producer, for his invaluable co-operation, and especially his radio interview, the highspot of the week's "March of the Movies."

* * *

And I think I should put it on record that, although this was not intended as a charity premiere—it was arranged too hastily for that—M.-G.-M. and Enterprise decided to donate the proceeds to the Lord Mayor's National Fund for flood victims; and a useful £1,000 was handed over.

* * *

Louis B. Mayer has just issued two important announcements about my production plans (1) in England, (2) in America.

* * *

Britishers will be particularly interested to know that Margaret O'Brien is coming to England this year to star in the screen version of Frances Hodgson Burnett's classic, "THE SECRET GARDEN."

Margaret, who lives every part she plays—she wanted to go into a convent at one stage of "THREE WISE FOOLS"—is now becoming "Englisher and Englisher" every day.

* * *

Among other prospects for Great Britain are Margaret Irwin's "YOUNG BESS."

* * *

L.B.M. stresses the fact that in my huge Hollywood production schedule, concentration is on best-selling novels, classics, outstanding stage plays, and musicals which lend themselves to the sort of star-studded treatment which has made "TILL THE CLOUDS ROLL BY" and "IT HAPPENED IN BROOKLYN" so successful.

Here are a few titles—space will only allow me to give a small percentage—in the golden harvest to come which is now being sown.

* * *

Greer Garson, Gregory Peck, in "THE FORTUNES OF RICHARD MAHONEY," by Henry Nandel Richardson.

* * *

Garson, Walter Pidgeon in "SPEAK TO ME OF LOVE," formerly "The Nutmeg Tree."

* * *

Clark Gable in "THE HOMECOMING OF ULYSSES," by Sidney Kingsley, and "ANGELS FLIGHT," by Edward Hoestius.

* * *

Spencer Tracy in "LUST FOR LIFE," fictional Van Gogh biography.

* * *

Robert Taylor in "MOVE OVER, THIS IS LOVE," an original story, and "BEDEVILLED," a murder mystery.

* * *

Judy Garland in "ANNIE, GET YOUR GUN," the Broadway sensation featuring Irving Berlin music.

* * *

Lana Turner in "THREE O'CLOCK DINNER," by Josephine Pickney, and "COQUETTE," based on the stage play.

* * *

Robert Walker in "THE THREE MUSKETEERS."

* * *

Katharine Hepburn in "B. F.'S DAUGHTER," by J. P. Marquand, and "THE HOUSE ABOVE THE RIVER."

* * *

Walter Pidgeon, Lauritz Melchior, Xavier Cugat, Jane Powell in "DADDY IS A WOLF."

* * *

Mickey Rooney in "TOD SLOAN."

* * *

Frank Sinatra, Gene Kelly in "THE GOOD OLD SUMMER TIME."

* * *

Judy Garland, Sinatra, Kelly, Red Skelton in "EASTER PARADE," Irving Berlin musical.

* * *

This week's trade show is of "A TALE OF TWO CITIES," which I am re-presenting on April 21.

New Films at a Glance

Title and Renter.	R.T. and Certificate	Stars.	Remarks.	Box-Office Angle.
Arizona Stagecoach (Ealing)—U.S.	**56 min. (U)**	Ray Corrigan, Nell O'Day.	Pint-size outdoor comedy melodrama. Cast versatile and action fast, but plot obvious.	**Support mainly for small halls (CC).**
Beat the Band (RKO-Radio)—U.S.	**68 min. (U)**	Frances Langford, Ralph Edwards, Philip Terry.	Crazy pint-size musical comedy. Staging good and songs popular, but story feeble and cast wasted.	**Ticklish booking (CC).**
Blondie's Holiday (Columbia)—U.S.	**68 min. (U)**	Penny Singleton, Arthur Lake, Jerome Cowan	Short and snappy domestic comedy, bearing the popular "Blondie" trade mark. Story good, acting versatile and feminine appeal strong.	**Good general booking (CC).**
Cynthia's Secret (M-G-M)—U.S.	**90 min. (A)**	Lionel Barrymore, James Craig, Lucille Bremer.	Medical comedy melodrama, a first-rate Dr. Gillespie series piece. Story interesting and characterisation good.	**Good general booking (CC).**
***Down in the Forest (Ambassadors)—British.**	**35 min. (U)**	Commentary by Ronnie Waldman.	Refreshing outdoor featurette, taking the form of a comprehensive survey of the New Forest, national park since 1079. Commentary and photography good.	**Good quota fill-up (CC).**
Frontier Feud (Pathe)—U.S.	**64 min. (U)**	Johnny Mack Brown Raymond Hatton, Christine McIntyre.	Breezy outdoor fare, the latest Nevada and Sandy adventure. Acting versatile, yarn vigorous and staging picturesque.	**Good pocket horse opera (CC).**
Gentleman Joe Palooka (Pathe)—U.S.	**69 min. (A)**	Joe Kirkwood, Elyse Knox, Leon Errol.	Romantic comedy melodrama, the second of the Joe Palooka fight series. Story good, characterisation vigorous and versatile and climax exciting.	**Good general programmer (C).**
***Knights of Freedom (Empire Film Dist.)—British.**	**35 min. (U)**	Commentary by Lord Rowallan and Frank Phillips.	Pictorial record of the Scout movement.	**Excellent for juvenile audiences (CC).**
Other Love, The (M-G-M)—U.S.	**97 min. (A)**	Barbara Stanwyck, David Niven, Richard Conte.	Highly polished triangle melodrama set in a sanatorium. Treatment de luxe and feminine appeal irresistible.	**Obvious box-office proposition (C).**
Queen of Burlesque (Pathe)—U.S.	**67 min. (A)**	Evelyn Ankers, Carleton Young, Marian Martin.	Highly-coloured "who dunnit" with a burlesque theatre background. Story adequate, characterisation sound and atmosphere novel.	**Reliable musical "thick-ear" (NC).**
Texas Trouble Shooters (Ealing)—U.S.	**63 min. (U)**	Ray Corrigan, John King Max Terhune.	Breezy Western melodrama following the adventures of the "Range Busters." Action fast, story usual	**Average outdoor second (CC)**
Vengeance (Exclusive)—French.	**90 min. (A)**	Viviane Romance, John Marais, Lucien Coedel.	Spectacular period romance based on the story of Carmen. Viviane Romance intriguing, but script untidy.	**Title and "still" booking mainly for specialised halls (NC).**
Well Digger's Daughter, The (British Lion)—French	**123 min. (A)**	Raimu, Fernandel, Josette Day.	Delightfully human story dealing with French peasant life and a young girl's passion for a wealthy shopkeeper's son.	**Extremely good booking for advanced halls. (NC)**
Young Widow (United Artists)—American.	**100 min. (A)**	Jane Russell, Louis Hayward, Penny Singleton.	Romantic comedy melodrama about the rehabilitation of a young war widow. Story both dull and silly.	**Doubtful booking (NC)**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

*** A British Picture**

Reviews for Showmen

THE OTHER LOVE

M-G-M. American (A). Directed by Andre de Toth. Featuring Barbara Stanwyck, David Niven and Richard Conte. 8,690 *feet. Release not fixed.*

HIGHLY polished triangle melodrama set in a fashionable Swiss sanatorium. It concerns a brilliant but consumptive pianist who suddenly takes the bit between her teeth while under her doctor lover's orders and pays with her life for her pardonable indiscretion. The play is smoothly acted, cleverly dialogued and luxuriously staged, but its opulent atmosphere frequently robs its central character of sympathy. It also obscures its moral and message. There is, however, no denying its strong feminine appeal and its terrific star values. Here's the astute exhibitor's cue to cash in. Obvious box-office proposition.

Story.—Karen Duncan, brilliant but highly sensitive and tubercular pianist, becomes a patient in the fashionable Mont Vierge Sanatorium in Switzerland. Tony Stanton, a handsome specialist, is her medical adviser, and before long patient and doctor fall in love. For a time, Karen is content to observe the institution's rules, but she is deeply affected by the sudden death of Celestine Miller, a rebel patient, and kicks over the traces. She goes to Monte Carlo with Paul Clermont, a wealthy playboy, but late nights and champagne soon prove too much for her and she is forced to return to the sanatorium. Tony marries her, but she fails to recover from her fling and so death robs her of her other love.

Acting.—Barbara Stanwyck has poise, exceptional acting ability and a superb wardrobe. Thus equipped, she very nearly gets away with the artificial rôle of Karen. David Niven adopts an agreeable bedside manner as Tony, and Richard Conte expertly pulls the purse-strings as wealthy playboy Paul.

Production.—The picture has very little depth—incidentally, it takes more than an unhappy ending to put a film in the top bracket—but, although it seldom scratches beneath the surface, it handles its novelettish theme with impeccable taste. Some may consider being ill in a luxurious Swiss sanatorium a pleasure, but that's merely by the way. Made by a woman expressly for women, it's Barbara Stanwyck's first independent production—it's platinum-plated, box-office tear-jerker.

Points of Appeal.—Stagey but intriguing story, adroit direction, effective characterisation, excellent staging, good title and top-line stars.

THE WELL DIGGER'S DAUGHTER

British Lion. French (A). Directed by Marcel Pagnol. Featuring Raimu, Fernandel and Josette Day. Approximately 11,000 *feet. Release not fixed.*

FRENCH films are generally at their best when they get down to earth and deal with the people of the soil. This is a brilliant instance of that sincerity and humanity which characterise most of them.

The story is simple enough, but the presentation and characterisation are outstanding.

Story.—Patricia, daughter of Pascal, a well digger, is seduced by Jacques, airman son of wealthy shopkeeper Mazel. He is going to meet her the following day but is ordered overseas. His mother fails to deliver the note he had given her. Pascal sends his daughter from the village to his sister's home where a son is born

Later Jacques is reported dead and Patricia returns home with the child. Heartbroken at his loss, Mazel tries to take an interest in his son's illegitimate child.

Later, Jacques returns, having been seriously

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wounded, and the picture ends with the promise of wedding bells.

Acting.—The late Raimu gives a first-rate performance as the downright Pascal, and Josette Day is charmingly intelligent as his daughter.

Georges Grey makes a good-looking, easy-going Jacques, and Fernandel is excellent as Raimu's droll assistant and aspirant to Patricia's hand.

Production.—The picture was written, directed and produced by Marcel Pagnol. It was started during the war and finished after it.

There is a wealth of feeling in the father's appeal on his daughter's behalf to the wealthy Mazel, and there is exquisite tenderness in the way in which he is won over to love his illegitimate grandson. The sequences with the baby are some of the most appealing we have seen. The bucolic atmosphere is admirably caught and there is real wit in the light relief provided by Fernandel.

The picture needs a little cutting, and there are one or two sequences which outstay their welcome. Sub-titling, too, needs revision.

Points of Appeal.—A human story of a father's love for his erring daughter, fine acting, production and incisive characterisation.

FRONTIER FEUD

Pathe. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Christine McIntyre. 4,850 *feet. Release not fixed.*

BREEZY outdoor fare, turning on a ding-dong battle between stubborn and unscrupulous racketeers. The well-known U.S. marshals, Nevada and Sandy, put in their spoke, and their good work provides much fun and excitement. Scenically impressive and quick on the draw, it's a valuable addition to the popular Western series. Good pocket "horse opera."

Story.—Don Graham and Bill Corey, joint owners of a ranch, are at war with Joe, young proprietor of another ranch. Unknown to Corey, Graham is being financed by Chalmers, an unscrupulous banker. The two are out to gain possession of Joe's property. Blanche, Corey's daughter, is in love with Joe, and Graham has Corey killed in circumstances that incriminate Joe. During all this, Nevada and Sandy, U.S. marshals, hang around, and, when the time is ripe, butt in, and peace is once more restored to the community.

Acting.—Johnny Mack Brown is a forthright Nevada, Raymond Hatton provides some good, light relief as Sandy, and Dennis Moore, Christine McIntyre, Jack Ingram and Frank LaRue register in support.

Production.—The sturdy plot briskly unfolds against sweeping panoramas and abounds with realistic scraps and chases. It also displays a keen sense of humour. The "U" certificate endorses its wholesomeness.

Points of Appeal.—Crowded yarn, realistic scraps, clean fun, impressive settings, and "U" certificate.

QUEEN OF BURLESQUE

Pathe. American (A). Directed by Sam Newfield. Featuring Evelyn Ankers, Carleton Young and Marian Martin. 6,056 *feet. Release not fixed.*

HIGHLY coloured "who dunnit" with a burlesque theatre background. It tells how a smart young reporter solves a series of killings and, at the same time, finds romance. Its macabre is neatly interlaced with leg-show asides, the whole making a rowdy but by no means unentertaining mixture of music, mayhem and murder. Mass appeal is obvious. Reliable musical "thickear."

Story.—Crystal McCoy, attractive and versatile star of a burlesque show, is suddenly deposed by Dolly Devoe, her bitterest rival. Steve Hurley, Crystal's reporter boy friend, hopes that Crystal will walk out and marry him, but she insists on settling with Dolly and Joe Nolan, the manager of the show, first. It is obvious that Dolly is blackmailing Joe, and Lola Cassell, a mysterious visitor, also has a good reason for disliking Dolly. During the opening performance of a new production Dolly is found strangled and Crystal is the principal suspect. Other killings follow, but in the end Steve, who has always fancied himself as a criminologist, brings the crimes home to Annie, the wardrobe mistress. Her motive was her insane love for Crystal, who she mistakenly believed to be her own daughter.

Acting.—Evelyn Ankers acts and sings adequately and looks good in next to nothing as Crystal, and Carleton Young is smooth as steve. The supporting types are not bad.

Production.—The plot has a novel background and the glitter and wholesome vulgarity of the American burlesque theatre gives effective contrast to its exuberant murder thrills. A crime play with sex appeal—scantily clad lovelies are employed as "red herrings"—it should register.

Points of Appeal.—Popularity of thrillers, versatile cast, music, strip-tease and surprise climax.

ARIZONA STAGECOACH

Ealing Distributors. American (U). Directed by S. Roy Luby. Featuring Ray Corrigan, Max Terhune and Nell O'Day. 5,140 *feet. Release not fixed.*

PINT-SIZE outdoor comedy melodrama. It describes how three doughty musketeers of the West outwit the secret head of a ruthless gang of hold-up men. It has a hard-working and versatile cast, fast action and good scenery, but its obvious plot prevents it from rising much above the kids matinee grade. Western support for small halls.

Story.—Crash, Dusty and Alibi, three cowboys, learn that Ernest, a brother of Dorrie, a pretty neighbour, has been framed on a hold-up charge. They decide to investigate and, after much slugging, bring the guilt home to Tim Douglas, two-faced Wells Fargo branch manager. Their good deed done, they then return to their own green pastures.

Acting.—Ray Corrigan and John King ride and fight hard as Crash and Dusty, and Max Terhune, no mean ventriloquist, amuses as Alibi. Nell O'Day and Charles King just get by as Dorrie and villain Tim.

Production.—The film moves at a gallop yet finds time for music and song, but all the same, its blend of horseplay, fisticuffs and melody is as before. Routine stuff.

Points of Appeal.—Clean story, wholesome atmosphere, handy footage and "U" certificate.

YOUNG WIDOW

United Artists. American (A). Directed by Edwin L. Marin. Featuring Jane Russell, Louis Hayward and Penny Singleton. 9,027 *feet. Release not fixed.*

ROMANTIC comedy melodrama, sketchily tracing the rehabilitation of a young war widow. It poses a number of questions and most of them are obvious, but neither the much-publicised Jane Russell, cast in the name part, nor the supporting players, succeed in giving satisfactory answers. Boring and belated, it will need plenty of luck on its release if it is to avoid being a serious box-office casualty. The risk is barely worth the taking. Doubtful booking.

Story.—Joan Kenwood, an attractive young newspaper woman, deeply mourns the death in action of her husband. Wherever she goes little things remind her of her lost one and she is continually haunted by his favourite song. Suddenly, Jim Cameron, a dashing British-born airman, comes into her life and slowly but surely helps her to forget her past. On the night that Jim is briefed to bomb Tokyo she finally realises that she has in him a worthy successor to her hero husband, and that, after ten reels, is that!

Acting.—Jane Russell, lightly clad star of "The Outlaw," is buttoned up to the neck here and the concealment of her charms results in the rude disclosure of her limited acting ability. She is certainly no Duse. Louis Hayward is not much better, and the rest are merely stooges.

Production.—The film, which has been on ice for at least a year, takes over ninety minutes to advise young war widows to toss away their mourning and get back into circulation. Judging from statistics, the tip is entirely unnecessary. The film is neither news, propaganda, nor good entertainment.

Points of Appeal.—Title and possible pull of Jane Russell.

CYNTHIA'S SECRET

M-G-M. American (A). Directed by Willis Goldbeck. Featuring Lionel Barrymore, James Craig and Lucille Bremer. 8,020 *feet. Release not fixed.*

MEDICO-COMEDY melodrama, a first-rate addition to the popular Dr. Gillespie series. In this instance, the irascible "sawbones" helps his brilliant but brusque assistant to acquire a more tactful and professional approach. It spends much of its time away from the famous Blair Hospital solving the strange case of a neurotic young woman, but character continuity is, nevertheless, steadfastly maintained. It should entertain all classes, including the hospital-shy. Good general booking.

Story.—Tommy Coalt, Doctor Gillespie's assistant, is highly efficient, but lacks the bedside manner. Dr. Sanford Burson, successful small-town practitioner, is an old friend of Gillespie's, and when he decides to take a holiday he goes to Gillespie for a locum. Gillespie recommends Tommy. Tommy's most difficult case is Cynthia Grace, mentally deranged daughter of a wealthy widower. The girl's father and Biddle, an elderly doctor, want to put Cynthia in an institution, but eventually Tommy diagnoses the trouble, and, with Gillespie's help, successfully operates. The hectic experiences improve Tommy's manner and Biddle retires in Tommy's favour.

Acting.—James Craig does quite a good job as Tommy, Lucille Bremer is a wistful and appealing Cynthia, and Lionel Barrymore is worth his weight in gold as Gillespie. The support is safely entrusted to "regulars."

Production.—The plot deals mainly with psychiatry and medicine, but warm and vital characterisation and skilfully handled by-play prevent it from becoming too technical. Frequently amusing, sometimes exciting, always human and never frightening, its case history makes entertaining "reading."

Points of Appeal.—Interesting, holding and entertaining story, good characterisation, neat direction, Lionel Barrymore and series values.

VENGEANCE

Exclusive. French (A). Featuring Viviane Romance, Lucien Coedel and John Marais. 8,200 *feet. Release not fixed.*

SPECTACULAR period romance, based on the turbulent story of "Carmen," and produced in France. Bizet's music accompanies the hectic narrative and there is singing at the end, but otherwise the film is played straight. The staging is excellent, the well-upholstered heroine vies with Jane Russell in the brevity of her blouse; romance, treachery, crime and murder are represented in its script. But with all its colour and variety its development lacks directness. The voice doubling is a trifle erratic, too. Title and "still" booking mainly for specialised halls.

Story.—Carmen, a glamorous, fiery and ill-fated Spanish cigarette girl, has two lovers, "Deadeye," a murderous smuggler, and Don Jose, an Army corporal. Eventually she tricks Don Jose into joining "Deadeye's" band and then plays one against the other. "Deadeye" is subsequently killed in a duel with Don Jose. Later, Carmen consorts with a toreador, but, after his death, she too comes to a violent end, thereby fulfilling a gloomy prophecy of a gypsy friend.

Acting.—Viviane Romance puts plenty of

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warmth and vitality into her acting and displays quite a figure as Carmen. John Marais is a handsome Don Jose, and Lucien Coedel thoroughly looks the part as "Deadeye."

Production.—The plot is meaty, but the intervals between the exciting passages are over long. As for the voice doubling, it is technically efficient, but the voices themselves are a bit too refined. A common fault, this. Yet, provided audiences keep their eye on the heroine and the superb settings—and this should not be difficult—its shortcomings may go undetected. Time alone will tell.

Points of Appeal.—Title, stage and voluptuous star.

BLONDIE'S HOLIDAY

Columbia. American (U). Directed by Abby Berlin. Featuring Penny Singleton, Arthur Lake and Jerome Cowan. 6,033 feet. Release not fixed.

SHORT and snappy domestic comedy, bearing the attractive Blondie trade mark. Its story boundaries are slightly wider than usual. Well varied, yet at the same time refreshingly intimate, all the stock family characters—including Daisy, the dog—are represented. It has all the earmarks of a popular success. Good light booking.

Story.—Dagwood Bumstead, harebrained husband of Blondie, is credited with a big income by his old school chums. Blondie is unable to correct the misapprehension and hand-to-mouth Dagwood finds himself saddled with the cost of a reunion dinner. In desperation, he contacts a racing tipster and tries his luck in a shady gambling joint. He backs a big winner, but before he can collect the place is raided. He helps an old lady to escape, but is captured himself and imprisoned. The old lady turns out to be the eccentric wife of Sam Breckenbridge, the pompous local banker, and Breckenbridge bails Dagwood out and eventually puts things right.

Acting.—Arthur Lake is thoroughly amusing as the well-meaning but dizzy Dagwood, Penny Singleton, who gets younger with every picture, is a very natural Blondie, and Jerome Cowan and Grant Mitchell are towers of strength as Ratcliffe and Breckenbridge.

Production.—The secret of the persistent success of the Blondie series is the skill with which its scriptwriters ring the changes on the same old theme. Apart from the gambling incident, the film conforms more or less to pattern, but it is so expertly put over that the obvious acquires the element of surprise. Its humour is clean and, what's more, its heart is in the right place. There is no better family entertainment.

Points of Appeal.—Crisp, wholesome story, strong feminine and family angle, friendly and versatile cast and series values.

DOWN IN THE FOREST

Ambassadors. British (U). Directed by Eric Leslie. Commentary by Ronnie Waldman. 3,035 feet. Release not fixed.

REFRESHING outdoor featurette. It is a comprehensive pictorial survey of the New Forest, national park since 1079. The customs and industries of the locals are clearly depicted and the many historic beauty spots deftly underlined. A visit to the famous Southampton Docks is an interesting digression, while a forest fire furnishes an effective climax. Ronnie Waldman's commentary is crisp, but the comedy relief is on the heavy side. Good full quota fill-up.

Production. — The New Forest has, apparently, been open to the public since the earliest Norman times, and the film sets out to acquaint the people of England with their fine heritage. Lyndhurst, the "capital" of the Forest, is the headquarters of the tour, and all the famous beauty spots, including historic Beaulieu, are visited. The work of the Forestry Commission is also given full recognition and the principal industries are neatly tabulated. The sporting highlight is a deer hunt. A visit to Southampton Dock widens the itinerary, and, at the same time, provides good contrast. A forest fire, introduced to illustrate the efficiency of the forest fire service, makes a fitting finale. Every now and again a crazy cameraman puts in an appearance, but the spasmodic light relief is hardly worthy of the rest. Fortunately.

Points of Appeal.—Subject, treatment, commentary, photography and "U" certificate.

TEXAS TROUBLE SHOOTERS

Ealing. American (U). Directed by S. Roy Luby. Featuring Ray Corrigan, John King and Max Terhune. 5,700 feet. Release not fixed.

BREEZY Western melodrama in the "Range Busters'" series. The pace is hot, fights realistic and scenery picturesque. It should thrill industrials and youngsters.

Story.—Red Travis, a young cowboy, is wounded whilst on his way to join his cousin, Judy Wilson, owner of the Lazy W ranch. The Range Busters help him to recovery and try to find out his identity. In the meantime, Denby, an unscrupulous lawyer, responsible for the attack on Red, is after the Lazy W ranch, as it is rich with oil. Thinking Red is dead, he takes one of his henchmen, masquerading as Red, to the ranch and convinces Judy that he is her cousin. Luckily the Range Busters get wise to his little game, and after a few hefty clashes, put paid to it. The lawyer and his gang are brought to justice, Red is united with Judy.

Acting.—Ray Corrigan, John King and Max Terhune ride and fight hard as the Range Busters, with supporting cast adequate.

Production.—The story is a foregone conclusion, but the vigorous fights, hard riding and gunplay are in themselves good money's worth. Photography and scenery good.

Points of Appeal.—Action, good scenery and attractive title.

GENTLEMAN JOE PALOOKA

Pathe. American (A). Directed by Cyril Enfield. Featuring Joe Kirkwood, Elyse Knox and Leon Errol. 6,220 feet. Release not fixed.

ACCURATELY balanced romantic comedy melodrama, pivoting on a particularly neat financial swindle. The second of the Joe Palooka fight series, it spends much of its time out of the ring, but is not lacking in action or punch. Told in retrospect—it illustrates the memoirs of a fight manager. Good programmer, especially for industrial element.

Story. — Joe Palooka, promising young heavyweight, and Ann Howe, attractive ward of Charles Arlington Allsop, unscrupulous financier, are in love. Allsop is after some Government-owned land, which, unknown to the authorities, is rich in oil, and to allay suspicion he says that the property is to be used for a sports centre. The innocent Joe is employed as a front and he is sent on tour, but Knobby Walsh, his astute manager, soon begins to smell a rat. With the help of Harry Mitchell, a wily sports writer, Knobby finally gets the goods on Allsop and his cronies. The now-enlightened Joe does the rest.

Acting.—Joe Kirkwood is a virile and handsome Joe, Leon Errol draws good character as Knobby, and Guy Kibbee never puts a foot wrong as Allsop. Lionel Stander, Elyse Knox and H. B. Warner head a sound supporting team.

Production.—There are one or two glove-fights, but, for the most part the film concentrates on financial and political jiggery-pokery. The revelations are both interesting and exciting and smoothbly pattern into vigorous and colourful melodrama. The spectacular free-for-all climax is the real McCoy. It carries slightly more masculine than feminine appeal, but it can be recommended for the populars just the same. A versatile cast and good staging enable it to make the grade. Series values should count for something, too.

Points of Appeal.—Crowded plot, vigorous characterisation, good cast and slap-up finale.

BEAT THE BAND

RKO-Radio. American (U). Directed by John H. Auer. Featuring Frances Langford, Ralph Edwards and Philip Terry. 6,079 feet. Release not fixed.

CRAZY pint-size musical comedy. According to the synopsis, it covers the chequered romance of a pretty singer and an ex-Service dance band leader, victim of an improvident and irresponsible manager, but its lunatic trend far exceeds our comprehension. Elegant staging and a few popular tunes are the only things in its favour. Ticklish booking.

Story.—When Damon Dillingham, a popular young dance band leader, returns from the war he discovers that Eddie Martin, his manager, has lost their joint savings backing slow horses. Eddie is under contract to provide Carleton P. Duff, owner of a fashionable hotel, with a band and singer, but neither Damon nor Eddie has the money to fulfil the obligation. By chance, Damon meets Ann Rogers, a pretty singer, and, by posing as a professor of music, finally succeeds in signing her up. There are other complications, but at the fadeout Damon makes a success of a new band, featuring Ann.

Acting.—Frances Langford sings quite well as Ann, but Philip Terry and Ralph Edwards overacts as Damon and Eddie.

Production. — The film introduces ace drummer Gene Krupa and his band, and the guest star is quite good, but there is little justification for the threadbare, inarticulate farce, loosely spread over the rest of its running time. At best, it's bobby sox stuff.

Points of Appeal.—Staging, tunes, Gene Krupa and "U" certificate.

KNIGHTS OF FREEDOM

Empire Film Distributors. British (U). Commentary by Lord Rowallan and Frank Phillips. 3,200 feet. Release not fixed.

A PICTORIAL record of the Scout movement inaugurated at the beginning of the century by the late Lord Baden-Powell. The spectacular and undiminished appeal of scouting is shown in all its forms—from the elementary efforts of the Wolf Cubs to the advanced technical training required of sea and air scouts.

Production.—The presentation is unpretentious and the acting of the Scouts refreshingly natural. They readily lend themselves to the various instructive duties and throw themselves wholeheartedly into the sporting activities.

Points of Appeal.—Excellent for juvenile audiences.

Shorts

EMPIRE FILM DISTRIBUTORS

TENNIS. (U). Commentary by W. H. Peak. 846 feet. Release not fixed.—The development of the game through the ages. Several of the finest exponents demonstrate the exacting skill needed for present-day championship.

Columbia

THE WAY THEY TREAD (U). British 1,595 *feet. Release not fixed.*—An instructional insight into the art of shoemaking. The finer points are discussed and illustrated, forming a well-knit presentation.

THE SCHOONER THE BETTER. American (U). 600 *feet. Release not fixed.*—Phantasy cartoon, peppered with crazy capers. The bad man is ensnared after attempting to "shanghai" the "nice" little guy.

HOW DOES YOUR GARDEN GROW? British (U). 1,618 *feet. Release not fixed.*—Detailed information ensuring the gardener a useful and productive hobby.

THAT FINISHING TOUCH. British (U). 1,464 *feet. Release not fixed.*—Visit to a Parisian workshop, where the minute artistic craftsmanship used in creating artificial jewellery and ornaments is depicted.

WHAT'S TO DO? British (U). 1,516 *feet. Release not fixed.*—With little ingenuity, odds and ends are put to decorative use. Useful kitchen hints for the housewife are also included.

IN THE SHADOWS. British (U). 1,371 *feet. Release not fixed.*—The pleasant gardens of Versailles, with its picturesque statuary and chateaux, reveal the grandiose splendour of 18th century builders and planners.

Laurence Olivier welcomed back from Italy, where he completed the screen adaptation of HAMLET, which goes into production at Denham this month. Left to right: Herbert Smith, Denham production manager, Jock Lawrence, vice-president J. Arthur Rank Organisation in America, Arthur Krim, president Eagle-Lion in America, Josef Somlo, acting director Two Cities Films, Laurence Olivier, and Phil Samuel, associate producer ODD MAN OUT

BRISTOL

S.O. DEPUTATION TO MEET COUNCIL

Small Hall Terms Should Come First in Rental Talks

SMALL Exhibitors' Terms should be the top priority in the present negotiations on rentals between the C.E.A. and the K.R.S. This was the view of G. H. Collins, who led a debate on the subject at last week's meeting of the Bristol Branch, and a resolution to this effect was carried unanimously.

Mr. Collins stressed the position of the small exhibitor and the need for something to be done for him.

A. B. Atkinson said the negotiations had been going on for so long that the Small Exhibitors' Terms should be one of the first things to be settled in the negotiations between the two bodies. He moved that they should be given priority over other matters at the first meeting.

This was seconded by Mr. Collins and carried unanimously.

Uneventful

OTHERWISE it was an uneventful meeting. Among other items, Coun. F. G. W. Chamberlain, who presided, read a letter from head office replying to the Branch suggestion that all C.E.A. members should have a copy of the apprenticeship scheme.

The reply said it was not necessary for each member to have a copy of the scheme, and suggested that a small sub-committee should be appointed to go into it and that the proposals should be condensed and circulated.

It was decided to adopt this suggestion and let each member of the branch have a condensed copy. Members will debate the scheme next month.

In connection with the subscription increase, he had moved an amendment but had been ruled out of order. He had pointed out that the Bristol branch was not so much against the increased subscriptions as against the present grading.

Film Hire

THE BRANCH SECRETARY read a letter from the F.T.S. regarding the proposal to increase the charges for the transport of films, which from April 1 would be 3d. for features and 1d. for one- and two-reelers.

It was pointed out that there had been no alteration since November, 1943, but costs had gone up and wages had been increased.

The CHAIRMAN remarked that the charges were not unreasonable, but unfortunately costs in every direction were increasing and exhibitors were not able to put up charges of admission to enable them to meet these increasing expenses.

It was agreed that the additional transport charges should be accepted.

Sunday Opening

A LETTER was received from the Bristol Council of Christian Churches on the changed conditions in Bristol owing to the Sunday opening of kinemas.

To create a better understanding between the Council and exhibitors, the letter suggested that a small delegation from the branch should meet a similar delegation from the Council. It also stated that the executive of the Council appreciated the fairness in which the recent campaign had been conducted by the branch.

It was pointed out that it was a matter that only concerned exhibitors in Bristol itself, and it was decided that it should be referred to the Bristol Sunday Opening Committee who would be asked to appoint members to the deputation to meet the Council. This deputation would also include the officers of the branch.

Next branch meeting, April 23.

Blackburn Watch Committee has recommended the Town Council to approve the following transfers of licences: Majestic, from E. A. Brannan to Frank Dean; Roxy, from Harold Thornber to Richard Walmsley Myers.

BIRMINGHAM

"TOO AMBITIOUS AND IMPRACTICABLE"

Branch Gives Cold Shoulder to Apprenticeship Plan

MEMBERS of the Birmingham and Midlands branch of the C.E.A. at last Friday's meeting received the report of the special sub-committee appointed to consider the proposed apprenticeship scheme. At the invitation of the Chairman, K. F. Jones, A. J. May introduced the report.

He pointed out that the sub-committee found the voluminous document sent out from head office too much to digest. It unanimously came to the conclusion that the scheme was premature, and that they could not see how it could be administered.

Accordingly, it drafted the following resolution to be sent, with the consent of the branch, to headquarters in London: "That the Birmingham and Midland branch primarily agrees in principle that some scheme of apprenticeship is desirable and required, and is of the opinion that the scheme at present submitted is too ambitious and impracticable. It suggests that a less ambitious scheme be prepared similar to the local projectionists' schools carried out in various areas as in Birmingham during the war years. Further, any such apprenticeship scheme should be at the option of the employee."

In reply to a question, Mr. MAY said he understood from the Trade Press that two other branches had turned the scheme down.

On the proposition of the CHAIRMAN, seconded by A. W. ROGERS, the meeting accepted the report of the sub-committee.

Charity Appeal

REPORTING that the arrangements for this year's collection on behalf of the Birmingham and Midland Hospitals and Charities Appeal Fund were well in hand, Mr. May urged the necessity for all managers to make personal appeals to their audiences during Easter Week, when the collections would be made.

He asked the branch to decide to make a handsome donation towards one of those funds, which was a charity well worthy of the support of every kinema. By so doing he was convinced that they would get a more ready response. The Lord Mayor of Birmingham had already opened such a fund, and he felt they could not do better than make a generous donation to his fund, the figure he had in mind being £2,000.

B. T. DAVIS said he had already informed the Lord Mayor that, having regard to its past record, he felt sure the kinema Trade would be among the first to assist him in that appeal.

After satisfying the claims of the *Birmingham Mail* Christmas Tree Fund, he would like to suggest that the Emergency Committee of the Branch should send 50 per cent. of the proceeds of the week's collection to the Lord Mayor of Birmingham's Fund. He believed Birmingham had an opportunity to set the kinema Industry a lead which others would follow.

Support for the views expressed by Mr. May and the President was forthcoming from LESLIE HOLDERNESS, and, on the proposition of Mr. DAVIS, seconded by CAPT. S. W. CLIFT, the suggestion was adopted.

Continued at foot of next column

Birmingham Fund £33,000 Strong

PRESIDING at the annual general meeting of the Birmingham and Midland Cinematograph Trade Benevolent Fund held in Birmingham last week, Capt. S. W. Clift pointed out that total assets were now £32,945, and that on the year's working there was a surplus of £2,600.

He asked that congratulations to B. T. Davis, the honorary secretary of the fund, now elected to the C.E.A. presidency, should be recorded in the minutes. While the fund had reached a strong financial position, he hoped to live to see its assets reach £50,000.

W. L. Grice, hon. treasurer, pointed out that the fund had grown from £9,000 in 1931 to its present strength.

The balance-sheet was duly adopted, and the whole of the officers, with the exception of A. G. Philpott, a vice-president, were unanimously re-elected.

T. France was elected a co-opted member of the committee and also one of the vice-presidents. In acknowledging the latter honour, he referred to the meeting of the sub-committee of the C.T.B.F. to be held in London on April 15 to consider the advisability of starting another convalescent home.

B. C. MUGGLETON reported that the Mayor of West Bromwich had decided to open a Flood Relief Fund in connection with the Lord Mayor of London's Fund, and sought the permission of the branch for local exhibitors to make collections during the forthcoming week.

Members agreed with the CHAIRMAN that West Bromwich exhibitors should be informed that the branch supported the appeal and a reply sent to the Lord Mayor that it readily gave permission for the collections to be made.

Civic Shows

CONSIDERATION was then given to a letter sent by Mr. Fuller which he had received from the Wolverhampton Corporation concerning proposed kinema shows in the Wulfrun Hall of the Civic Hall which held 700 people.

The letter stated that it was not proposed to use the hall as an ordinary kinema, but that short runs of programmes of educational, entertainment and foreign films not shown by the local kinemas should be arranged.

The PRESIDENT expressed doubts whether the Corporation had the necessary powers under the Corporation Act to run a kinema.

Before commencing the business of the meeting, the CHAIRMAN extended a hearty welcome to T. France, liaison officer between the C.E.A. and the National Benevolent Fund.

PORTSMOUTH

"Flabbergasted at Increases In Assessments"

Say F. B. B. BLAKE

ADDED to their rising rates, which will be increased this year from 15s. 6d. to 17s. 6d. in the £, as against 11s. 6d. pre-war, Portsmouth exhibitors now have to suffer increased assessments, which are stated to have been more than doubled on city kinemas.

When the matter came before the Portsmouth and Isle of Wight branch of the C.E.A. on March 26, F. B. B. Blake said he was "flabbergasted." In one instance, he said, the gross rateable value had been increased two and a half times.

The Chairman, James Holland, stated that kinema assessments had also been doubled at Gosport.

The SECRETARY, Arthur Daniels, commented that with the increase in the rate and the increased assessment they were going to get a caning.

Mr. BLAKE said he understood that most of the proposed new assessments had been more or less provisionally agreed, but when the list came out he thought they would be astounded. The increases were colossal. Two and a half times appeared to be the average. Apparently the system on which the assessments had been based was on an estimate of their net takings per annum, and if they wanted to appeal they would have to disclose their net takings for the past two years and nine months.

W. ELLIOTT said he understood that the circuits had accepted the new proposals.

Mr. DANIELS said that if the kinemas were over-assessed compared with other properties, that was a fair ground of appeal on inequality.

Mr. BLAKE said that the only way to get the assessments lowered was by producing figures showing that their takings were less than the figures upon which they had been assessed. On top of the increased rate they had also to meet a new electricity maximum demand which had been increased by nearly 100 per cent.

A. LEVISON added that the new rateable value also meant an increased water rate and a higher Schedule "A" assessment, and that, with tax at 9s. in the £, was no joke.

Mr. BLAKE said that if they did take exception to the assessments they could find out from the Valuation Officer on what he had based his figures.

The CHAIRMAN said that the only thing to do was to keep their heads above water for 12 months and then appeal on their figures for that period.

It was stated that the Assessment Committee would meet on April 24 to consider the new proposals, and that seven days' notice of any appeal must be entered.

Opening Hours

ARISING out of a circular from the General Secretary, W. R. FULLER, stating that kinemas might resume their normal hours of opening, provided that one-third was saved in electricity consumption, Mr. BLAKE said they had been put on their honour to try to save one-third of their current.

The General Council wished delegates strongly to emphasise this point, because if the Government found that the kinemas were not effecting all possible economies, drastic action was likely to be taken.

It had been pointed out that it was a physical impossibility for them to save a third of their current, because 80 per cent. of their consumption was in the arcs. It would be impossible to save one-third of the total unless they shortened their opening times. Unless, however, they did economise in non-essential lighting there was every possibility of drastic regulations being imposed.

Newsreel Problem

DEALING with the shortage of film stock and the probability that it would be necessary to recommend a cut to at least 600 ft. in the length of the newsreels, Mr. BLAKE urged that if there was to be such a cut it should be made in the political propaganda which had been introduced.

He suggested that instead of cutting newsreels to less than 600 ft. they should be issued once a week. It seemed absurd, where they had a six-day situation, to change the newsreel in mid-week.

It was reported that another "Road Safety" week was being arranged by the Portsmouth Accident Prevention Committee in August, and the branch agreed to show three-minute trailers prior to that week. They turned down, however, an application for screen publicity by the "Under 35" club, the CHAIRMAN commenting that the screens should not be made the butt for all these kinds of appeals.

Notification was received that F. Sparks, supervisor, had been appointed as the nominee for the Ritz, Aldershot, in place of H. P. Chant, and that Frank Spickernell was succeeding his father, F. J. Spickernell, as the member for the Rex, Portsmouth.

DEVON & CORNWALL

Newsreel Contract: "The Whole Thing a Racket"

LESLIE G. HILL'S View

THE serious film-stock position need never have arisen, said Coun. Leslie G. Hill, chairman of Devon and Cornwall Branch of the C.E.A., at the monthly meeting at Plymouth.

On the question of the newsreel contract, he said everyone knew the stand he had taken. If there was a genuine effort being made on the part of the officers to save stock, he asked, why introduce the subject of increased cost if more stock could be got into the reels.

"My reaction to this plea to save the newsreel contract, and the increase in price, is that somebody is vitally concerned in seeing that the newsreels are maintained where they are to-day," he said. "We are paying more for our newsreels than any film we put on the screen in length of running time. All through the war the newsreels have been subsidised by us. I think the whole thing is a racket and somebody is working it for their own ends."

Mr. HILL pointed out that M-G-M wanted to start in the newsreel business, but the longer the contract could be kept in force the longer it would be before M-G-M could get in.

GEOFFREY C. TAYLOR declared that if he had the chance to cancel his newsreel he would do so at once.

W. FARRANT GILLEY said what they wanted was a cancellation of the contract. They were in favour of a newsreel, but would like to be in the market to negotiate for them.

MAURICE PRINCE, who had presented the report of the General Council, pointed out that sometimes the newsreels were such that three days was long enough for them to be shown.

Lighting Exits

HAVING been told of the need for alternate systems of lighting exit signs at his theatre, E. O. PARKER had sought information from the C.E.A. technical adviser, who stated: "It is a requirement that exit signs be illuminated both by the general and safety lighting systems. If, therefore, gas is used as the safety lighting system for illuminating the exit signs, then they must additionally be illuminated by electric light. It is not, however, necessary to fit the electric lights inside the exit sign-box, an external light suitably shielded meets requirements."

This decision by the technical adviser caused some surprise among exhibitors, who thought the regulation was perhaps not generally understood.

Transport Rates

CONSIDERATION was given to an application by F.T.S. for an increase in transport rates to be operative from April 1, and it was agreed to pay the increase.

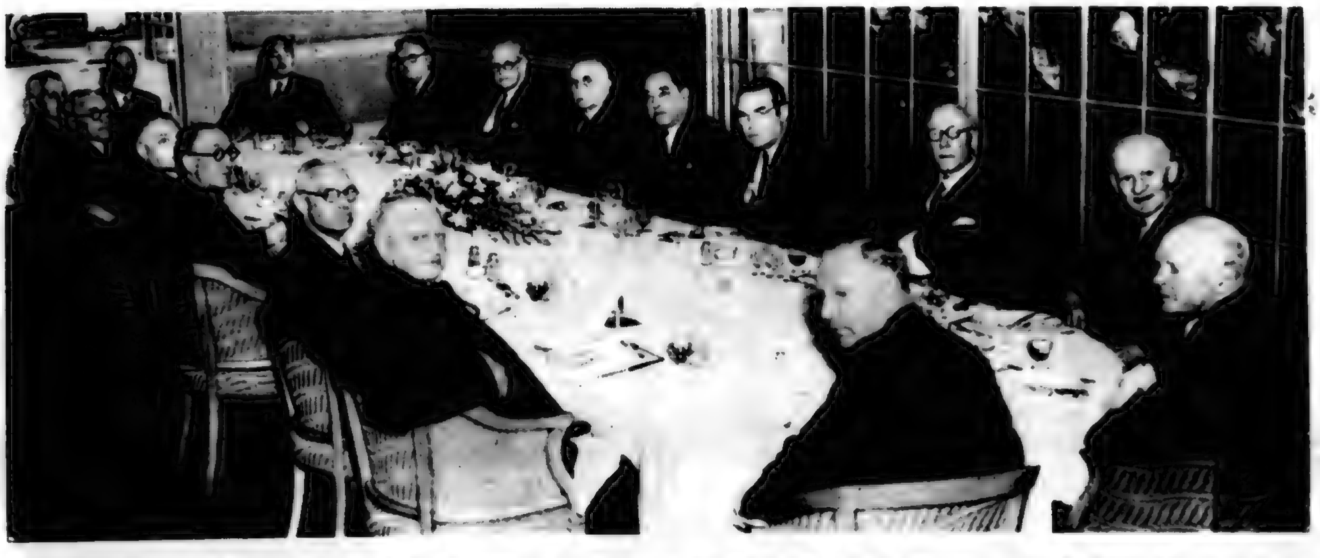
In the course of the discussion the CHAIRMAN stated they had to recognise that, although it might not appear to be much of an increase, it was another item which was going up in the cost of their business.

Even so, his opinion was that F.T.S. was justified in putting forward the application.

H. M. WILLIAMS opposed the increase, and wondered whether the costs of the small theatre would not soon reach an uneconomic limit. Increases of 3d. on a feature film and a penny on two-reel and one-reel films meant a good deal to single theatres.

Supporting the suggested increase, GEOFFREY C. TAYLOR stated that during the recent spell of bad weather he had had to have films sent by rail. It gave him a shock when petty cash vouchers came in from some of the Cornish kinemas which sent by rail where costs had already gone up. If F.T.S. got to a position where they could not function it would be serious for exhibitors.

The next branch meeting will be held on April 29.



Senior executives of the Gaumont-British Picture Corporation at the luncheon to honour W. G. R. Saunders, who has been head of the legal side of Gaumont-British for 28 years. Nearest the camera, reading in a clockwise direction, F. Dalton, W. Grant, F. Winckles, W. B. Robinson, F. G. Halliwell, S. Hart, D. Mackay, W. MacMurray, James Forsyth, A. Brown, E. H. Lundy, W. G. R. Saunders, Mark Ostrer, L. Kent, W. E. Trent, A. E. Newbould and E. A. Crisp

The COUR CURZ

Produced & Directed by
HERBERT
WILCOX

LONDON TRADE PRESENT ON
CURZON Cinema, April 0,

gther Again ... in their Greatest Triumph Yet!

BRITISH LION PRESENTS

Anna *Michael*

NEAGLE · WILDING

in

TNEYS OF ZON STREET

Featuring

GLADYS YOUNG · DAPHNE SLATER JACK WATLING · **CORAL BROWNE**

ESENT ON

pril 0, 2.30 p.m.

Sheffield Faces 120 Per Cent. Jump in Rates

THAT proposed rating reassessments from the Corporation ranged up to as high as 125 per cent. was stated at the monthly meeting of the Sheffield C.E.A. It was also proposed that the C.E.A. should follow the branch's lead by inaugurating a Flood Distress Fund throughout the country.

The chairman, Percy Toothill, who has made a good recovery from an operation, was welcomed back by D. Dudley Craig, vice-chairman.

The **SECRETARY**, Arnold R. Favell, said that due to many unfortunate circumstances, the sub-committee appointed to deal with reassessments had been unable to meet the Corporation valuer, Mr. Turner, but there was the possibility of a talk with him being arranged in the near future.

Members gave details of reassessments proposed, and the figures showed the following percentages over the old rates: 35, 50, 74, 82, 83 and 125.

"Terrible Documents"

Mr. **CRAIG** said he had given the matter considerable thought since he received the "terrible documents" last Monday. An appeal had to be in seven days before April 27. Action should be taken as quickly as possible. Quite frankly, there was not the time to "mess about," and he thought the matter sufficiently serious for the members to take joint advice from some expert. The last time reassessments were proposed there was plenty of time to arrange appeals, but not so on this occasion.

On the last occasion the firm who acted for members did very well. Coun. **HAROLD S. GENT** said he supported the idea that a firm should act jointly, and a resolution to this effect was finally carried.

The **CHAIRMAN** said it was recommended that each kinema should donate something towards flood victims, and the total could be forwarded to the General Council, and **J. T. DOBSON** said it would be splendid if the idea could be adopted nationally as a C.E.A. fund.

Several members spoke against the idea of, as an addition, collections being made in their kinemas. It was thought that it should be a C.E.A. matter only.

It was carried that "A" halls should subscribe 20 guineas, "B" halls 10 guineas, and "C" halls, 5 guineas as a minimum amount.

Mr. **CRAIG** said they should watch the tendency for newsreels to be cut from 800 ft. to 600 ft. apart from the proposed increased charges. All should say that they would resist this move. If any member was approached to pay any extra charge he would suggest that the matter be brought forward to the branch before agreeing to it. This was carried as a resolution.

Projectionists Warned of "Pirate" Classes

Nottingham projectionists have been told to stop attending classes for chief and second projectionists. Says C. B. Kirk, secretary of the Kinema Projectionists and Engineers' Association: "All kinema projectionist members of N.A.T.K.E. are requested not to attend any classes unless they are run under the joint auspices of the N.A.T.K.E. and C.E.A."

BROADCAST ANNOYS PROJECTIONISTS

"Misleading the Public"

BRITISH film director David Lean, broadcasting in Picture Parade over the B.B.C last week, made some strong criticisms of the standard of projection in kinemas throughout the country.

Criticism of the criticism immediately followed from projectionists.

A. M. Isles, of the projection department of Pinewood Studios, has sent the **KINE.** a 1,000-word reply to the broadcast, alleging that points raised by David Lean were misleading to the public.

He goes on to argue that studio projectionists worked under much better conditions than the men in commercial kinemas, where machines frequently need replacing and where technical conditions are such that "the finest projectionists in the business have no hope of proving their showmanship."

NEW KINEMA FOR EDMONTON

Plans for the erection of a kinema in Cambridge Road have now been passed by the Edmonton Corporation. At first there were objections in regard to traffic dangers, but now amendments have been arranged in respect of the entrances and exits of the proposed buildings.

Anna Neagle and Michael Wilding are teamed again in Wilcox's THE COURTNEYS OF CURZON STREET, to be Trade shown by Br. Lion on Thursday, April 10, at the Curzon, Mayfair, at 2.30 p.m.

C.T.B.F. Has Half per cent.

The C.T.B.F. will receive less than ½ per cent. of the total raised by the charity levy on S.O. in the Middlesex C.C. area—the sum of £200. This grant is the same as last year. The total tax, 12½ per cent. on the net takings, was £47,336, which is a record. It is an increase of £3,743 on the previous year.

SHARE MARKET BAROMETER

	1946			
	High.	Low.	Latest.	Change.
African Theatres Ord.	£6⅝	£5½	£7½	+ 1/3
Assoc. Brit. Corpn. 5/– Ord.	30/10½	20/–	27/3	— –/4½
" " 6% Pref.	32/6	25/3	28/–	— 1/–
" " 4½% Pre.-Pf.	25/4½	22/1½	24/–	— –/3
A.P.P.H. Ord.	46/3	28/–	43/9	— –/3
Brit. & Dom. Films (12/–)	27/3	17/4½	21/–	+ 1/3
" " 5½% Pref.	23/4½	20/0	22/6	—
Brit. Lion 7½% Pref. (10/–)	17/1½	12/3	15/–	— –/6
" " Ord.	6/10½	5/6	6/–	+ –/1½
Brit. Lion Studios Ord.	6/6	3/10½	5/–	— –/6
" " 6% Pref.	26/0	24/6	20/–*	— –/6
" " 5% Notes	£100½	£98½	£90	—
" " 4% Debs.	£102½	£98¾	£97	+10/–
Capital Prov. News (5/–)	20/6	12/–	16/3	— –/9
Cine Television "B" Ord.	6/7½	2/6	3/1½	—
Dufay-Chromex Ord. (2/–)	6/3	3/7½	4/10½	—
Gaumont British Ord. (10/–)	28/10½	21/3	25/9	—
" " "A" Ord. (5/–)	18/6¾	12/–	12/9	—
" " 5½% 1st Pref.	28/10½	21/3	26/3	+ –/1½
" " 3½% Debs.	£109½	£100	£104½	—10/–
General Theatres Prefd. (6/8)	28/6	12/6¾	27/6	+ –/9
" " 3½% Debs.	£105½	£102½	£100	—
Granada Theatres 1st Pref.	22/9	19/–	20/9	— –/9
Kinemas ord. (5/–)	12/7½	10/0	13/0	— –/6
London & District (5/–)	8/6	8/9	—	—
Mde. Tussaud Def. (1/–)	7/9	4/0¾	6/–	+ –/1½
" " Prefd. Ord.	30/3	22/6	26/6	—
Moss Empires Ord.	48/0	40/0	43/9	—
" " Cum. Pref.	25/3	23/0	25/3	— –/1½
" " 3½% Deb.	£105	£103	£103½	—15/–
Odeon Assoctd. 4½% Pref.	—	—	21/3	—
" " 3½% Debs.	—	—	£99½	— 5/–
Odeon Props. 4½% Pref.	25/3	21/0	23/0	— –/3
" " 3½% Debs.	£109	£98	£101½	— £1
" " 4% Debs.	£108¾	£101¼	£106	— £1¾
Odeon Theatres Ord (5/–)	53/1½	38/9	47/0	—
" " 6% Pref.	30/6	25/9	28/6	— –/6
" " 5% Debs.	£107½	£100	£103	+ £1
P.C.T. 10% Cum. Pref.	41/10½	36/9	39/6	— –/9
" 7½% "A" Pref.	33/9	30/7½	34/0	+ –/6
" 7½% "B" Pref.	33/9	31/0	34/0	— 1/–
" Construction 7% Pref.	33/3	28/3	31/6	—
Scophony (5/–)	16/0	6/6	8/1½	— 1/4½
Stoll Theatres Corpn.	24/9	17/9	22/–	—
Twentieth Cent. Ord. (5/–)	5/1½	3/0	3/3	—
" " 6% Pref. (10/–)	12/3	7/6	10/9	—
United Entertainments Ord (5/–)	11/11½	10/3	11/0	+ –/3

* Ex-Funding Stock.

Farley Head of Paramount British

FRANK FARLEY, for the past 20 years Continental representative of the production department of Paramount Pictures and the head of the organisation which services the Paramount Hollywood studio with stories, talent and research, has taken over, in addition to his other duties, the managing directorship of Paramount British Productions.

Before the war, Farley had his headquarters in Paris. He came to London in November, 1939, and remained here during the war and continued to handle the European activities for the Hollywood studios.

Farley's offices are in the Plaza Theatre and he will continue to direct his Continental activities from London.

Publicity Film Makers Form New Association

Makers of advertising films and slides are to form a separate Trade association, affiliated to the Association of Short Film Producers, designed to cut out certain practices which lower the standards of screen advertising.

The executive of A.S.F.P. meets on Wednesday of this week and is expected to finalise proposals.

The idea originated following a conference called in January by a committee set up to discuss the matter of kinema advertising by the Incorporated Society of British Advertisers. At that time film men were told by I.S.B.A. that "the formation of a central body to advise and as far as possible ensure the observance of a code of standard practice for film and slide advertising" was essential. I.S.B.A. alleged that certain people were bringing discredit to the screen advertising business, which would directly affect exhibitor, renter and producer.

The **KINE.** understands that the new association, a direct result of this conference, will include a membership of only top-grade advertising material producers.

Dividend Arrears

Twentieth Century Cinemas, under the management of Louis Morris, has started on the long trail of paying off preference dividend arrears. A dividend of 12 per cent., less tax, is announced, which covers two years to June 30, 1938.

KINE SERVICE SECTION

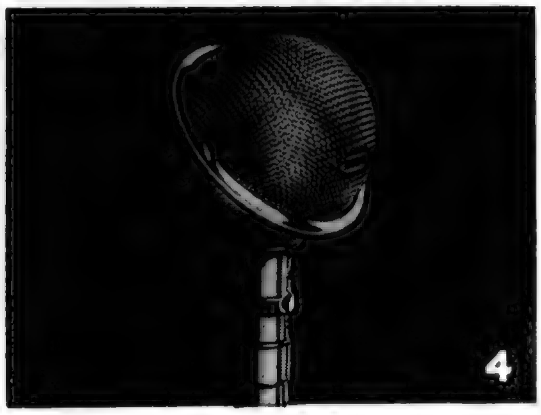
TECHNICAL · MANAGEMENT · SHOWMANSHIP
MUSIC · PEOPLE · TRADE SHOWS

HIGH FIDELITY SOUND EQUIPMENT BY Rothermel

1

2

3


4

ROTHERMEL High-Fidelity Sound Equipment has always played an important part in the field of high-quality acoustic reproduction.

ROTHERMEL equipment is used with full confidence by those engaged in theatre, stage and P.A. work because they know that the Name Rothermel is the hall-mark of quality, design, workmanship and performance.

Our wide range of P.A. Products covers practically every need, but if you have a particular problem, get in touch with our technical advice department, who will give you every assistance.

1 Rothermel 30 watt Amplifier. A compact and robust amplifier giving tremendous amplification without distortion or hum. Extremely portable and ideal for open-air work and very large halls or theatres.
Complete with Valves. Price **£60.0.0**

2 Rothermel Type VR/2 4½ watt Amplifier for small portable address and announcing systems.
Complete with Valves. Price **£25.0.0**

3 Rothermel H/G 308 8 watt Amplifier. Specially designed for Dance Halls, Restaurants, Clubs and all occasions when good quality plus powerful amplification is desired.
Complete with Valves. Price **£35.0.0**

4 Rothermel type A.R.12 Sound Cell Microphone. A robust studio type Microphone giving higher output with longer cables and good response over a wide frequency range.
Price **£20.10.0**

5 Rothermel B.R.25. Sound Cell Microphone. This instrument combines rugged construction with dependable trouble-free performance. Although low-priced, it is ideally suitable for broadcasting, public address and sound studio.
Price **£10.10.0**

6 Rothermel T.47 Footlight Microphone. A highly sensitive Microphone designed expressly for use along the footlights of a stage. Ideal for schools, auditoriums and other places as part of a "booster" or sound-reinforcing system.
Price **£20.10.0**

Large stocks of single-screened rubber-covered cable specially designed for use with the above range of Microphones are available from stock.

R. A. ROTHERMEL LTD.

ROTHERMEL HOUSE, CANTERBURY ROAD, KILBURN, LONDON, N.W.6
Telephone: Maida Vale 6066 (3 lines) *Telegrams: Rothermel, London*

You give your audiences top-level interest and entertainment when you use advertising films and slides distributed by Langfords

"First-class"... "the best advertising film I have seen"... say Advertiser's Weekly cinema reviewers.

Screen advertising must please your audiences. Of course it must put its message across clearly and effectively—but it's just as important that it also entertains.
Read these reviews which have appeared in Advertiser's Weekly. And remember as you read—every one of these brilliant advertising films was distributed by Langfords.

"*Under the Bridge*" (*Ovaltine*)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"*Looking the Part*" (*Drene Shampoo*)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"*Players of Merit*" *Cricket* (*Players Cigarettes*)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.

* * *

As you see, the films are of the very highest quality; nowaday audiences find great interest and enjoyment in a good advertising film.

You can depend on adve[illegible] films distributed by Langfords, produced in u[illegible]te studios, with a first-rate company of technicians and script-writers, to give audiences maximum entertainment value. It is all the LANGFORD WAY—

Remember

1. *Langfords have been buying screen space since 1912.*
2. *Langfords pay the maximum rentals for the shortest playing times.*
3. *Langfords are interested in screen rights for both slides and films.*
4. *Langfords are the biggest buyers of screen space in this country.*

LANGFORD & COMPANY LTD

124-128 FINCHLEY ROAD, N.W.3. *Telephone: Hampstead 4424*

MANAGEMENT

by THE MANAGER

HOW exhilarating it is to step out of that little box I've been in for a couple of weeks, and sprawl over a page! Managers and managements are right in the centre of the Trade news to-day—and rightly so—but not for the rather grim reasons conjured up by the "crisis in everything."

Showmanship, maintenance, innovations, when hedged in by "don'ts" and "musn'ts," are tending to become rather more difficult, but we've put our shoulders to the wheel.

So long as we can joke and make cracks about our difficulties all is well.

Telling the World About British Films

BUCK UP NEWSREELS OR ELSE—

THE most popular feature in the Ideal Home Exhibition was the film section, and the kinematograph exhibition organised recently by the *Daily Express* was one of the most sensationally successful ever held. It was a good exhibition, but there were several anachronisms in it, and further it wasn't selling picture business to patrons. It didn't pretend to.

We managers know that our patrons are avid for information, and it did occur to me it was rather a pity that the first big post-war kinema exhibition was organised by Fleet Street, not Wardour Street. But it's not too late. There is no reason why we shouldn't organise our own exhibition, and this idea has nothing to do with the summer conference exhibition that is already being whispered about in "inspired circles."

I am less concerned with selling equipment to exhibitors than with selling pictures to the public. In other words, I want to see an exhibition to inspire the patron, or potential patron, rather than a display of stolid technical mechanism, and there is no apparent reason why we, at this vital stage in our existence, should not organise one.

Suppliers, studios, technicians, and stars would not fail to respond. The show might even be self-supporting, but that is not particularly material. Business has never been better than to-day, but we're riding on the crest of the wave. There are tiny, remote indications that more difficult times are ahead, and now is the time to take action.

Newsreels

NEWSREELS are doing themselves a bit of no good these days, in the eyes of the patrons. Never has a newsreel meant less. Possibly that is the reason why a substantial number of exhibitors suggested cutting them out when the raw stock situation looked desperate.

Surely it cannot be that this zoning and pooling and sharing of newsreels has taken away from the producers the will to be different, to get hold of a scoop, to make news? They had better hurry up and do something about it or the public will lose the yen for news on the screen, if they're not already do so. And the crowning blow is that a rise in price is contemplated!

B.K.S.

THERE is no apparent effort by the B.K.S. to get members among managers. I question whether many, if any, managers are members of this admirable and cultured Trade society. Further, I'm not quite sure whether managers are wanted. Perhaps this point will be clarified for me. I confess that, reading through their syllabus of current activities, what is termed the theatre section seemed away out of my depth.

It might be that, given sufficient support from managers, a series of Sunday morning lectures might be arranged within the compass of the average manager's limited technical knowledge. This would be a substantial step in the direction of an institute. Before brother managers rebuke me for casting aspersions on their technical knowledge, I hasten to add that I mean mechanically.

All managers realise that we are technical in our own right; don't ever let anyone dispute that claim.

I deplore the increasing use in Wardour Street of that rather unpleasant word "stooge" applied in a disparaging sense to managers and to union representatives. No good can come out of a crack at men who are faithfully carrying out the instructions of either their employers or of the workmen they represent.

We must maintain our status not only for our own sakes but for the sake of the business. If we don't, then the outside world of patrons will take us at that rather low standard of assessment.

Organists

I UNDERSTAND that G.-B. organists have had a shock. Felton Rapley, the new musical director, has told them where to get off, at least where to come in: and why not?

As long as I can remember, managers have moaned about organists who, as often as not, get as much money as the managers and who moan about having to do one moment more than three interludes a day. Rapley has enumerated all the duties they may be expected to perform, including opening the show and linking up, so the G.-B. organists can't complain when they're asked to work at more than interludes.

Nevertheless, I, as a manager, think that too much organ tends to detract from the interlude, which, after all, is the one thing that justifies the retention of an organist. A session of request items at opening time, certainly, can become a popular feature, but linking up is a dangerous experiment.

Documentary

"COAL Crisis" was an excellent issue of J. Arthur Rank's "This Modern Age" series, and there are good prospects for a number of such documentaries. Kinema patrons like to be told the story behind their troubles. They will be interested to know about food, cars, national service, electric supply, clothing, and what not. No doubt the shorts producers have it all lined up. A very private film on the secret list might be made concerning our own future. Shortage of stock, technicians, threat to imports, lack of competition among newsreels, dilapidations for which the authorities will not issue licences would make a reel of enthralling interest within the restricted circles of the Industry, even although it might not be entertainment.

Programmes

IT is good to see monthly programmes reappearing in more substantial form. I have seen some A.B.C. ones recently, and they bear comparison with the best of the pre-war efforts. There is no more valuable item of theatre publicity than a monthly programme, particularly if it is well produced, and, more important still, it is carefully distributed.

I knew one theatre pre-war where a 48-page programme was mailed every month to 15,000 people. The manager of that house reckoned that with this effort he had done everything to sell his wares, and it's not so easy to disprove his statement.

Programmes are still being sold in most instances, even although this is no longer necessary. This is not a good thing, even with a restricted issue. The manager knows the right spots for his programmes; he can't always make use of this knowledge if there is a charge. Further, the sale of programmes is resented by many patrons even although the proceeds may go to charity.

Queues

GREATLY daring, the assistant manager of the New Victoria, Bradford, publicly offers a pound for every vacant seat found at any price announced as queueing. I don't think that's a good line to take, and some of us may be made to eat our words before long.

When a kinema is decanting patrons from six to half a dozen exits simultaneously, it is almost impossible to eliminate the time lag from usher to paybox. Let us be honest and explain this difficulty rather than make assertions that are so liable to be thrown back in our teeth.

Closing Shots

I HEAR of one manager exhibiting his new streamlined projectors in the vestibule for a week before installation. Publicity like that cannot fail to enhance the prestige of his house.

Foreign films dubbed with English dialogue do not seem to be particularly satisfactory. Let us have the Continental films by all means, they're worth cultivating. But I plump for the original spoken word with English sub-titles. That, generally, is the opinion of my patrons, which coincides with my own. Most of the fire goes out of drama when voice and lips go out of sync.

In congratulating D. W. Sladen, of the Princess, Manchester, for being awarded a favourable decision by the Conciliation Board, let us not be too sanguine about that logical result. A variation of terms concurrent with alteration of money-holding capacity is a two-edged sword. Managers must be prepared for reductions as well as rises, particularly if, and when, the slump—much heralded by accountants—comes.

RCA SOUND SYSTEM

Observation Window

TELE-PICTURES ON KINEMA SCREENS

S.M.P.E. Chief's Optimism

THE newly installed president of the Society of Motion Picture Engineers, Loren Ryder, who is also director of recording for Paramount, has been promising television on full-size screens before 1947 is out. Deluxe theatres will be the first to be equipped and commercially satisfying pictures reproduced from cathode-ray tube images will be screened.

Four stages of television development will be seen, according to Mr. Ryder: (1) The intermediate stage this year; (2) the installation of special theatre equipment which will be rather expensive; (3) the use of special screens equally suitable for television and motion picture presentation, and (4) projection of the televised picture by light, instead of, as advocated by some inventors, by phosphorescence.

PROJECTIONISTS and others who wish to understand more clearly the principles of television transmission and reception would do well to purchase the new edition of "Television Receiving Equipment," by W. T. Cocking, M.I.E.E., published by Iliffe and Sons, 12s. 11d., post free.

The first edition of this book, published in 1940, was quickly exhausted, and subsequent reprintings had to be undertaken. This was because much of the material in the book was very helpful in instructing those who were undertaking courses on radar.

In the second edition, 48 additional pages have been included, these covering important detail improvements in technique. These bring the number of pages up to 354, with over 210 illustrations.

THE opening chapters will appeal to anyone with even a slight acquaintance with wireless technique, and the analogy of film projection will help all those engaged in projection to understand more easily the first steps in television principles. The going will be found a little harder as the reader proceeds, but, apart from a few pages of mathematics in the chapters dealing with electro-magnetic deflection and television circuits, it will be found a very helpful volume, aided as the text is by a number of circuits and diagrams.

JAMES BENSON.

POOL CARBONS

TECHNICAL

Sales Campaign to Put Over the G.-K. "21" Projector

SCOPE OF WORLD MARKETS STRESSED

AS a prelude to the launching of an intensive sales campaign in connection with the Gaumont-Kalee "21" and other new equipment distributed by the G.-B.-Kalee, Ltd., a stimulating sales convention was held last week in London.

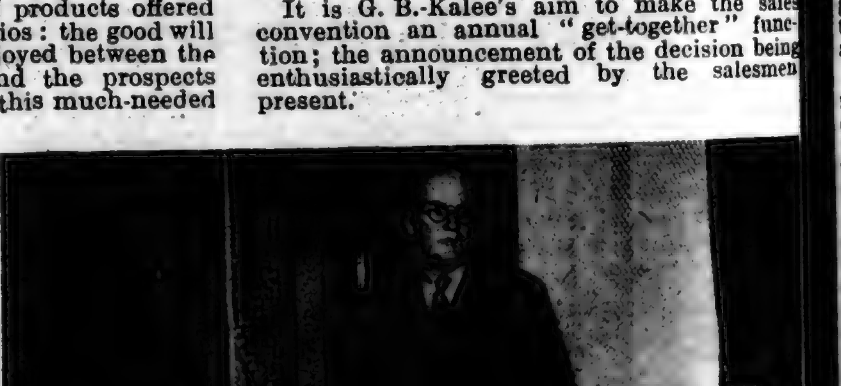
In the unavoidable absence of J. Arthur Rank and of John Davis, who was indisposed, the chair at the opening luncheon was taken by Cmdr. W. B. Pirie, D.S.O., who welcomed the delegates. He paid well-deserved tribute to the technical ability of the designers of the new sound and projection equipment; to the associated manufacturers within the G.-B.-Kalee Organisation, and stressed the scope of world markets now open to "such a magnificent triumph of British engineering as the new Gaumont-Kalee '21.'"

E. F. Lyons and H. R. A. de Jonge, joint managing directors, followed with brief, but to the point, speeches emphasising the great advantages and resources enjoyed by the company; the wide range of products offered to the exhibitor and the studios: the good will and friendly relationship enjoyed between the company and the trade, and the prospects opened up by the advent of this much-needed new equipment. Intensive selling and production efforts are to be pressed on with both at home and abroad.

Other directors of the company attending the convention were Mark Ostrer, Ian Cremieu-Javal, F. H. Christlieb and T. A. Law. Delegates included executives from all head-office sections of the company, both home and export, joint and assistant branch managers, and technical and engineering representatives from A. Kershaw and Sons, Leeds, and British Acoustic Films, London.

Much important sales discussion was crowded into the four-day conference, but time was found to visit the Astoria, Charing Cross Road, to see and hear the newly installed Gaumont-Kalee "21" in action. The delegates heard news of still more new equipment and other products for the Industry, which will have far-reaching repercussions. Details of the new equipment will be publicised in due course in the KINE.

It is G. B.-Kalee's aim to make the sales convention an annual "get-together" function; the announcement of the decision being enthusiastically greeted by the salesmen present.



G. B.-KALEE SALES CONVENTION

The chairman, Cmdr. W. B. Pirie, D.S.O., welcoming the delegates at the inaugural luncheon supported on his right by F. H. Christlieb director, E. F. Lyons, joint managing director, and on his left H. R. A. de Jonge, joint managing director

BATTERY EQUIPMENT IMPROVEMENT

Chloride on Show at B.I.F.

NEW and improved products in batteries and equipment will be seen at the Chloride Electrical Storage Co.'s stand at the Birmingham British Industries Fair in May.

Among the new equipment on offer will be the Exide switch-tripping equipment, which incorporates in a single cabinet a battery of cells (either "low-loss" or Planté type). complete with trickle-charge and testing gear. As it requires only routine examination it is eminently suitable for unattended substations.

Apart from switch-tripping, it can also be used with equally satisfactory results for supervisory equipment, electric impulse clocks and burglar alarms.

A new "finger-tip" filler and vent arrangement for commercial vehicles enables the correct topping-up level to be controlled automatically. The gas vents are now separate from the filler plugs and are fitted with improved non-splash baffles. Each cell is fitted with double terminal posts for maximum conductivity and mechanical strength, end terminals being bridged across the posts and located farther away from the vents to minimise corrosion. Wood trays are of substantial construction and attractive appearance and have an improved and highly acid-proof finish.

Drymax is a new layer type of dry battery for hearing-aids about one-third the weight and size of the equivalent type of standard battery, which has a very much longer shelf life.

SHOWMANSHIP

RATHER sooner than was expected this feature resumes something like its old size and form, and we hope that this can be taken as a sign that the crisis is over, and that in these pages in future there will be more space for more and better efforts. It might be as well now, especially as I have received several queries on the subject, to recapitulate the conditions governing the presentation of Showmanship Certificates.

You will find all the information you require on this point in a box on the next page: I'll only say now that once you have gained a certificate it remains valid for one year from the date inscribed on it. There is no point, therefore, in claiming another certificate until the twelve months are up. I believe that in the past some showmen have done this.

In future all claims will be carefully checked, and no certificate will be issued unless the claim conforms to the rules both as regards number of mentions and date of issue of the previous certificate.

I propose in future to print the explanatory box as often as possible in order that all showmen can see at a glance just what the very simple rules are that govern the Company of Showmen.

*

I HAVE recently seen some excellent posters done by Studio Torron, in which silk screen and half-tone pictures have been successfully blended. Chatting with Victor Tesser about this development, of which he is one of the pioneers, I find that it has extremely wide possibilities.

First of all, it is an extremely cheap process—what it is exactly I don't propose to mention here—and it is also quite a simple thing to operate in expert hands. The result is that distinctive posters can be produced, having all the virtues of silk screened work's great variety of colour, and also a large illustration that looks almost every bit as good as a genuine half-tone block reproduction.

The cost of such posters for a moderate run is extraordinarily low; and there is no doubt that this unusual blend of display work is here to stay—and here as a potentially vigorous competitor to display work done by the older methods.

For instance, Tesser explains that there is no reason why, after a little more development of the process, it should not be used for magazine colour advertisements. Results would be comparable as regards quality with block-produced work and very considerably cheaper. I have no doubt that many interested parties will be investigating the possibilities in the near future, especially when some of the first examples of it have achieve a wide circulation.

From the showman's point of view, it means that yet another very valuable exploitation and publicity aid has made its appearance. That is all to the good; for the more varied the methods by which pictorial advertising can be produced, the better armoured the showman is against outside competition.

*

ANOTHER aid to showmen which has appeared lately is a most tastefully produced booklet by M-G-M called "Leo's Encyclopædia." It is a complete catalogue of stars, featured players and directors under contract to M-G-M, and it should prove a most valuable handbook to showmen when they are writing copy for newspapers, advertising and theatre programmes.

Finely produced with stiff, transparent plastic covers and a neat spiral binding, it is a sturdy little book, alphabetically arranged, and it gives all the essential details of the careers of the people with whom it deals. I advise all showmen who play M-G-M films to do their best to get hold of a copy.

*

HERE'S an interesting idea that the higher managements in this country might borrow. It was brought back by G.-B.'s W. M. Cleminson from his recent visit to the United States, and published in the house magazine, "News and Views," in which his excellent series of articles is appearing.

Cleminson reports that in some parts of America it is customary to have what is called a "junior showman's week." By this plan the assistant manager is given a date, well in advance, and told that the given period will be his week. It is then up to him to plan all exploitation and publicity, and to put over the films for the period.

It seems to me an excellent scheme, and a fine way of letting an assistant—or even a trainee—find his feet. As Cleminson says, "I hope it will become an acknowledged 'week' throughout the company." And why not all progressive companies, too?

Souvenirs

ROY RAISTRICK, of the Empire, Glossop, used some personal souvenirs to good advantage when he was screening "Meet the Navy." Having served with the Royal Canadian Navy during the war, he had seen the original show in Ottawa, and had a souvenir programme autographed by most of the stars.

This he made the centrepiece of a neat display, grouping around it many photographs of naval life and several pictures of Canada. Cut-outs from renter's posters and hand-written D.C.s completed the display.

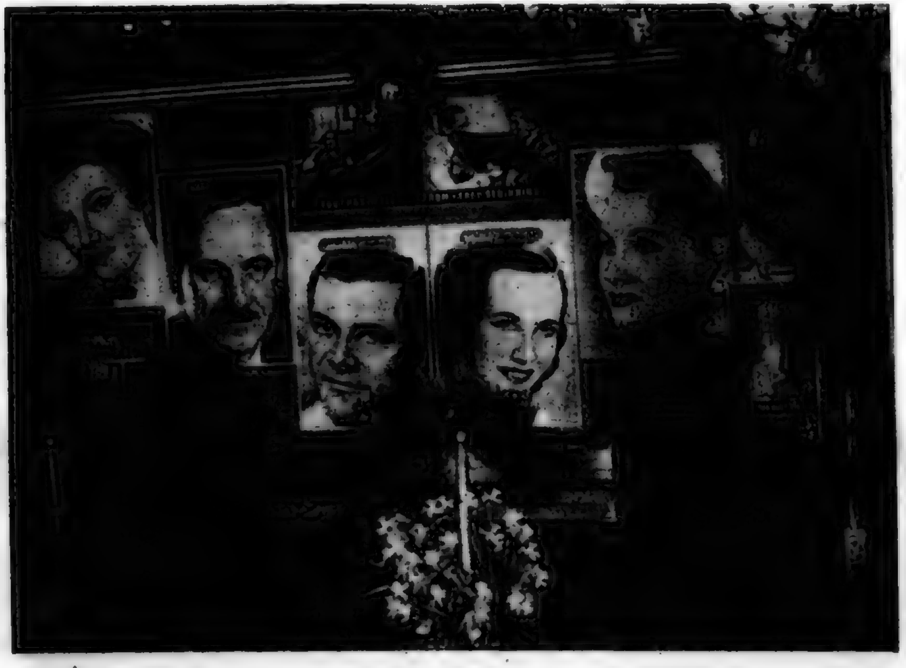
Sailing Skies

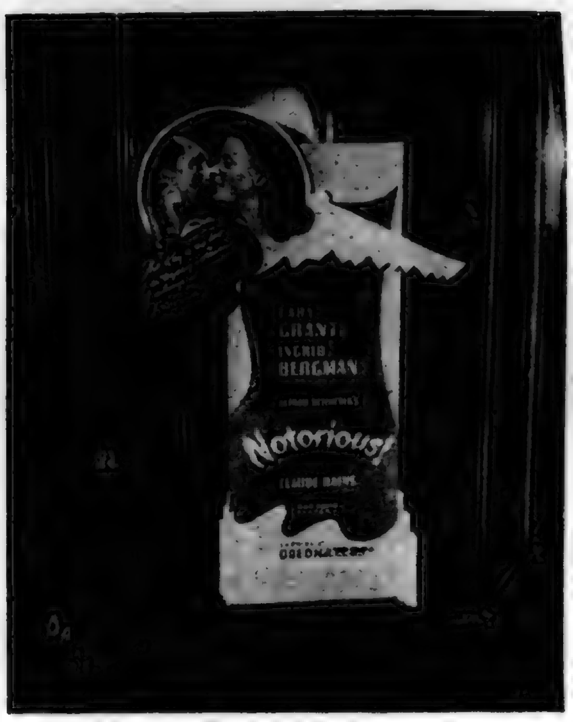
AT the Odeon, Morecambe, the manager had two main lines of exploitation for putting over "Blue Skies." One was a song-writing contest plugged by stage, screen and Press and put over with the co-operation of four local bands.

More original was his foyer display, arranged in conjunction with the Morecambe Yacht Club, which had received considerable publicity through its purchase of 20 ex-Admiralty dinghies for conversion into sailing yachts. Two of these conversions were displayed in the foyer against an appropriate back-

Balanced Portrait

Another piece of exploitation by RKO-Radio showmen—this time a foyer display at the Leicester Square Theatre putting over THE BEST YEARS OF OUR LIVES. Here again there is simplicity, and the whole effect is secured by the attractive balance of the portraits. Notice, too, how the flowers and greenery help in the over-all effect. Given a supply of portraits and a clear wall, any showman could produce similar pleasing results





Renter's Suggestions

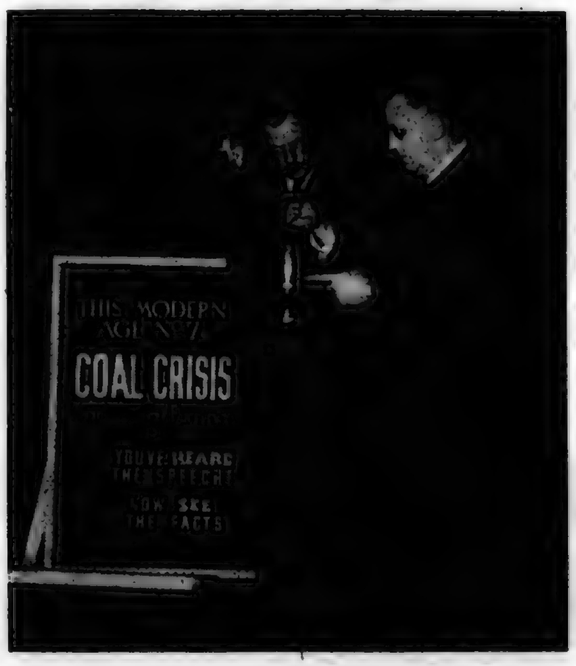
The picture above shows a window display in a Bayswater dry cleaners, devised by RKO-Radio exploiteers to put over the screening of NOTORIOUS at the Odeon, Marble Arch. Although this attractive set-piece is advertising a West End show, it is something not beyond the scope of out-of-town managers. It is simple, effective, and a tie-up line appropriate to the goods of the shop and the film may readily be worked out. The inclusion of the key is, in fact, the "key" to the lines the catch-phrase should follow. This window is typical of the best sort of work for this purpose. It has point and appeal and no complications.

"Kine." Showmanship Certificates

THESE are the conditions governing the issue of the KINE. Showmanship certificates. To gain a first certificate you must obtain six mentions in the columns of this feature within six months. Having done this, send in your claim. giving the dates of the mentions, and you will in due course receive your certificate, *which is valid for one year from the date stated on it.*

To obtain a subsequent certificate you must obtain six mentions *within any six months* during the year that you hold the certificate. You can then, upon the date of its expiry, claim a renewal. It is pointless to claim before that date. Your year begins on the date of your first certificate.

Having gained a certificate, you become automatically a member of the KINE. Company of Showmen, and eligible for the monthly awards of £5 and for consideration in the annual championship award. Remember, too, that if you are an independent there is an additional prize of £5 each month; and that if you win a monthly prize for exploiting a Columbia picture the company will award an additional £5.



Boosting British

Here are two boosts for British films. The smaller picture shows Evelyn Walkden, M.P., at the Gaumont, Camden Town, where, as at the Ambassador, Hendon, he addressed the audience on the coal situation, tying up with the "This Modern Age" feature, COAL CRISIS. The larger picture shows the Associated British display at the Ideal Home Exhibition, a fine set-up contrasting furnishings and neatly capturing the spirit of the exhibition

ground. A neatly turned verse tied-up blue skies for sailing with the title of the film.

M.P.'s Exploitation

A PACKED audience at the Ambassador, Hendon, heard some home truths about the coal-mining industry when Evelyn Walkden, M.P. for Doncaster, introduced the Rank short, "Coal Crisis." This number of This Modern Age series, which was produced in association with *Illustrated*, has tremendous topical value.

Walkden, who represents the nerve centre of the Yorkshire coalfield, was introduced by J. H. Hutchison. He spoke crisply to an appreciative audience, which, among many local dignitaries, included the Deputy Mayor and Deputy Mayoress of Hendon (Ald. and Mrs. Curton), the fuel overseer and borough treasurer, G. P. Cornish, F.I.N.T.A., and the deputy fuel overseer, F. L. Preece.

A number of G.-B. executives witnessed this experiment, including A. J. Read, North London circuit controller; G. Foster, assistant circuit controller; P. M. B. Smith, exploitation manager; L. Furness, circuit publicity manager; and Ivor Smith, from theatre control department.

Exploitation such as this can be successful provided that the speeches are kept down to a minimum and the speaker knows what he is talking about.

Radio Tie-up

PUBLICISING "School for Secrets," W. O. Jackson, of the Odeon, Rhyl, arranged a very effective tie-up with an amateur radio exhibition organised by the Radio Society of Great Britain and held at the Pier Pavilion, Rhyl.

Almost continuous wireless contact with many parts of the world was maintained during the day and evening, and large crowds attended. Stills of the picture and suitably worded cards were placed in vantage points of the exhibition. The week prior to the opening of the exhibition a clever recording, drawing the attention of the audience to the exhibition and the screening of "School for Secrets" was played in the theatre.

The recording was made by a local amateur, and passages were spoken in an exaggerated Welsh accent which caused a lot of amusement and favourable comment.

Eleventh-Hour Stunt

HEARING that the Six Ambassadors of Fashion, fresh from their tour of America, were visiting Newcastle for a fashion show at the City Hall, and that one of the girls—18-year-old Valerie Cox—was a native of the city, R. Sidney Wilmot, of the Odeon, Newcastle, was able to arrange for them to come along to the theatre where he introduced them on the stage with the usual bouquet presentation, etc. The audience reaction was excellent, Wilmot tells me, of this stunt, which was a last-minute effort.

Two Stunts

A STUNT which was nothing if not topical was the climax to the exploitation by G. Ray, of the Regent, Bradford, of "The Big Sleep." The first day's showing coincided with the first day of the thaw, and a 12-sheet banner was displayed from a window at the side of the building. The banner was lettered on both sides, and it is estimated that it must have been seen by hundreds of people each day.

The message they saw was "'The Big Thaw' is here, so is 'The Big Sleep'—Bogart and Bacall will make you sizzle."

Another stunt was a foyer set-piece of a bedroom, complete with a double-bed, etc. A life-size cut-out of Humphrey Bogart, suitably clad, was placed at the head of the bed, with revolver in hand pointed at patrons. Wording on cards read, "Humphrey Bogart knows a good bed, but he has no time for one in 'The Big Sleep'—it is too full of action."

Personal Touch

REPORTING an effort in connection with "London Town," T. S. Aldworth, of the Regal, Bracknell, writes:

"I find that handbills, simply and personally worded, serve to draw patrons' attention to worthwhile pictures, as long as the idea isn't overdone and the patrons have confidence in the manager."

In addition to posting 1,000 of the "personal letter" handbills, Aldworth put on advanced slides. "There is no doubt," he concludes, "that my invitation brought in the selective patrons; these latter make all the difference between fair business and good business."

Tailor's Tie-up

BILL BROWNE, of the Ritz, Hastings, tells me that he found "Meet Me at Dawn" a difficult picture to exploit. However, he persuaded an up-to-date tailor's to display the star's picture, dressed in an old-fashioned suit, and played up on the tailor's being established in Hastings for 50 years. He had several other tie-ups, such as a florist—"Flowers as Fresh as the Dawn"—and took care with the wording of his cards.

Two thousand throwaways were distributed in a newsagent's morning papers, three "splash" adverts. were placed in the local evening paper, and 100 extra quads were planted around the town.

Record Hint

STANLEY HOLMAN, exploiting "Night and Day" at the Plaza, Plymouth, had a very successful campaign. Local stores were quite willing to co-operate, and five excellent windows were secured.

He started with the campaign three weeks before play-date with record interludes, acquainting patrons with the numbers of the discs and where they could be purchased.

From the music dealer the results were excellent, and props. borrowed from him helped to make an attractive foyer display.

Radar Display

AN intensive campaign was put over by E. W. Davis, of the Odeon, Gillingham, for "School for Secrets." The story of the development of radar during the war gave excellent scope for a tie-up with the R.A.F. recruiting authorities. The whole of one side of the spacious vestibule was devoted to a display, for which R.A.F. Station, Manston, loaned many "secret" radar instruments.

Two R.A.F. instructors were in attendance throughout the day. Recruiting posters and many photos created atmosphere.

Complete Effort

STANLEY HODNETT, of the Gaumont, Middlesbrough, has made a remarkable effort in connection with the "Jolson Story."

Faced with the worst snowstorms the North has experienced for one hundred years, he created a box-office record. This is how he did it.

He arranged effective tie-ups and large window displays in sixteen shops. That week Middlesbrough football team was playing a Cup-Tie, and 20,000 people who attended the match got handbills, or saw before going in to the match a special publicity exhibition, in which the junior attendant impersonated Al Jolson.

At the Assembly Rooms a crooning competition interested 2,000 people. At the Express Dances a contest linking up with the film aroused interest among 1,500 people. W. H. Smith's bookstall put a handbill about the film in every newspaper and periodical they delivered. Taxis carried a special advert. for the film.

Picture Appeal

A. J. BROWN, of the Empire, Cardiff, scored a big hit with a simple but effective piece of exploitation for "The Outlaw." The campaign included overprinting with theatre name and playdate of 2,000 photographs of Jane Russell. Since issuing them Brown has been inundated with letters from people who apparently did not receive one. Requests have come from R.A.F. stations and districts around Cardiff.

Brown also issued 2,000 monthly programmes which contained a personal letter from himself extolling the virtues of the film and inviting ladies to compare their measurements with Jane Russell's.

MUSIC

Edited by JACK COURTNAY

"Business As Usual" Was Organists' Slogan Throughout the Crisis

MUCH has happened in the short time that these notes have not appeared, owing to the crisis, and I am glad to report that in spite of conditions, progress continued.

I take this opportunity of paying tribute to employers generally for their generous co-operation and help in keeping organs going in spite of the almost insurmountable difficulties.

Of course, shows have been cut and embellishments reduced to a minimum, but the great point is that the motto adopted was, more or less, "business as usual."

Despite the terrible weather, the March meeting of the A.T.O., at which Sydney Gustard presided, was well attended, and those present heard a delightful address by G. H. Hatchman, secretary of the Performing Rights Society, which I hope to report at fuller length in the IDEAL KINEMA shortly.

Eric Fernley Norris, of the Rialto, Blackburn, was admitted to membership.

The Chairman announced that Haydn Wood, the eminent composer, and John Howlett would be speaking at the next meeting.

Back to Dreamland

JUST as one cannot think of the Tower, Blackpool, without automatically thinking of Reg. Dixon, so it used to be with Lewis Gerard at the Dreamland, Margate; and it seems to me that the announcement of his return there is one of the most potent signs of our slow return to normality

Lewis has been with G.E. & M. Cinemas since 1940 as musical director, but it is only natural that he is pleased about his return to Margate, where he was so popular and where his scope has been so wide.

Not only will he present interludes on the 4-manual 19-rank Compton, with solo 'cello and piano on the stage in the theatre, but he will play in the ballroom on a Theatrone, installed by Compton, which he hopes to open on Easter Monday.

Strangely enough, I was at the Regal, Margate, 1938, when the Dreamland people and County Cinemas came to an agreement to close down the organs, and I am more than pleased to know that this fine Compton job will once more be in use.

Incidentally, during the summer the Theatrone will be transferred to the Lido at Cliftonville, which is one of the advantages of these mobile instruments.

Here and There

FELTON RAPLEY announces that Ronald Greenwood has been appointed resident organist at the Gaumont, Plymouth.

Greenwood first joined G.-B. in 1936 and was with them until being called up in 1940. Being demobbed in '46, he appeared for a time at the Carlton Ballroom, Rochdale, where he was featured at the Lafleur organ with Ken Green and his band, and in 1946 went to Margate as pianist in the Winter Gardens Orchestra, later playing with Arthur Knight and his Hammond Organ Quartette.

TILL the CLOUDS ROLL BY

This window display in Walsh Holmes, Charing Cross Road, for M-G-M's TILL THE CLOUDS ROLL BY, suggests possibilities of musical tie-ups for organ interludes on the film's release

Other Gaumont-British changes are as follows: Robin Richmond to the Gaumont, Hammersmith; Ernest Broadbent to the Regent, Brighton; Louise MacDonald to the Classic, Belfast; while Roy Bentley has been appointed resident at the Gaumont, Derby, in which district he has been mobile organist.

I hear officially that Harold Coombs has resigned from his post as musical director of Associated British. His secretary, Gwynne Halford, resigned at the same time.

Harry A. Austin has been appointed resident at the Ritz, Scunthorpe.

Cyril Martyn has left the Davis Theatre, Croydon, to go to the Electric, Bournemouth.

The *Nottingham Guardian* gave Jack Helyer's topical interlude a very fine write-up.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

MAN ALIVE
(RKO-Radio)

CERT. "A." *Length*, 6,288 *ft. Reg. No. F.*9986. REVIEWED IN "KINE." February 6, 1947. STARS: *Pat O'Brien and Adolphe Menjou.*

ATMOSPHERE: Slipshod marital comedy. ORGAN: "Funeral March of a Marionette" (Gounod). NON-SYNC.: As organ, on Columbia D.X.969.

MEDICINE MAN
(Columbia)

CERT. "U." *Length*, 6,092 *ft. Reg. No.* 9830. REVIEWED IN "KINE." *December* 19, 1946. STARS: *Ken Curtis and Jeff Donnell.*

ATMOSPHERE: Western extravaganza, mainly employed as a platform for hill-billy music and song. ORGAN: Hill-Billy Songs Selection. NON-SYNC.: As organ, on Columbia F.B.1124.

THE MIGHTY McGURK
(M-G-M)

CERT. "A." *Length*, 7,694 *ft. Reg. No. F.*9838. REVIEWED IN "KINE." *December* 19, 1946. STARS: *Wallace Beery and Dean Stockwell.*

ATMOSPHERE: Comedy-drama of the gas-lit Bowery. A remake of the "Champ." ORGAN: "Americana" (Thurban), No. 3. NON-SYNC.: As organ, on H.M.V. C.2335 (Part 2).

GREEN FOR DANGER
(G.F.D.)

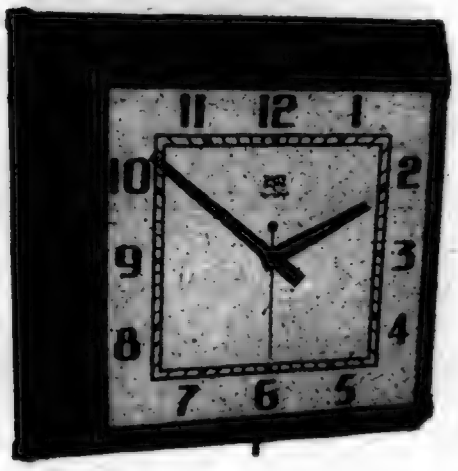
CERT. "A." *Length*, 8,173 *ft Reg. No. Br./Tr.*8935. REVIEWED IN "KINE." *December* 12, 1946. STARS: *Alastair Sim and Sally Gray.*

ATMOSPHERE: Amusing "who-dunnit," pivoting on a war time emergency hospital somewhere in England. ORGAN: Overture, "Ruy Blas" (Mendelssohn). NON-SYNC.: As organ, on H.M.V. D.B.2365 (Part 1).

DETOUR
(Pathé)

CERT. "A." *Length*, 6,124 *ft. Reg. No. F.*9596. REVIEWED IN "KINE." *October* 3, 1946. STARS: *Tom Neal, Ann Savage and Edmund Macdonald.*

ATMOSPHERE: Thumbnail melodrama, illustrating the short and tragic first-hand story of a two-bit piano player buffeted by Fate. ORGAN: "Prelude in C Sharp Minor" (Chopin). NON-SYNC.: As organ.



The Time Factor

★ Once installed, the "STARLITE" Kinema Theatre Clock will give a lifetime of trouble-free service. Modern in every feature, it is fitted with the famous Smith "Sectric" movement yet is priced one-third below the average cost of any other electric clock designed for the same purpose. Temperature or atmospheric conditions cannot affect it and periodical winding and regulating are eliminated. A limited number are now available for immediate delivery. Please write or 'phone.

SPECIFICATION

12" square Vitrolite opalescent dial. Figures placed outside minute ring to give maximum zonal area of visibility. Illumination extends over whole dial without glare. Full ventilation provided by slots specially masked to prevent diffusion of light. Case finished in gilt base colour to facilitate re-decoration if desired. Fitted with Smith "Sectric" movement with specially extended stem for external bottom starting. Other types with 18" or 24" dials of any design or finish can be made to special order at fully competitive prices.

We offer a complete and expert service for the supply, repair and maintenance of all types of indoor and outdoor electric clocks and Time Recording Equipment of every description. We also specialise in the conversion of all types of mechanical clocks to synchronous electric, and in the production of special electric clocks to individual requirements.

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C.B. PROJECTIONS (ENGINEERING) LTD.

Absolutely Unrepeatable Offer

Thirty sets brand new unused 35-mm. sound film projection units constructed at latter part of war for Admiralty for instructional purposes and now surplus to requirements, at

£120 per set

Each set consists of the following:—

One 35-mm. Kalee projector complete with lens, Pyrene automatic fire extinguishers, driving motor, transformer and controls, one 15-watt sound craft amplifier, one speaker, one film cabinet, one fire blanket, one rewinder.

DELIVERY AT ONCE

THE GREEN,
CRANLEIGH, SURREY
Telephone: CRANLEIGH 354

PEOPLE

Lancs Election Fights—Changes in Scottish Circuit

COUN. J. C. WHITAKER, of the Empire, Oswaldtwistle, chairman of South and East Lancs branch, is seeking re-election for St. Paul's Ward in the forthcoming Urban Council's elections. He is being opposed by a Labour candidate. **ARTHUR PEEL**, of Accrington and Nelson, ex-chairman of the branch, is fighting for the retention of his seat on the Barrowford Council, near Nelson. He, too, is being opposed by a Labour man.

☆

Managerial changes have taken place in Glasgow and West of Scotland Cinemas Circuit. **JOHN URQUHART**, who has been at the Grand Theatre for some time, is retiring on account of ill-health, but hopes to return again to business when health permits. **A. M. JAMIESON**, late of the Palace, Kilmarnock, is now installed at the Cambridge.

☆

Now that a new company, Simplex-Ampro, has been formed for the manufacture here of Ampro 16-mm. silent and sound projectors. **RAI LAWRENCE** has resigned from M. W. Dunscombe, Bristol, Ampro importers, to become sales manager of the new concern.

T. H. MACDERMOTT, who for nearly 20 years has been manager of G.B.'s Classic, Belfast, is shortly leaving on a business trip to the United States.

☆

MILTON A. KRAMER, formerly a director of United Artists, has become executive vice-president and chairman of the board of directors of the Selznick releasing organisation. He succeeds as chairman **ERNEST L. SCANLON**, who remains on the board. Other members of the board are David O. Selznick, Daniel T. O'Shea and Neil Agnew, president.

☆

E. H. TREMAIN is now relief manager for G.B. in the Medway Towns area (comprising of Majestic, Palace and National). He has been in the kinema business since 1913, starting as projectionist and rising to managerial positions.

Jack Martin Marries

Jack Martin, facilities manager of Two Cities, was married on Friday afternoon to Miss Llewela Jones, of Corwen, N. Wales.

Jack Martin has been in the Industry 24 years, 11 of which were spent in Hollywood.

25 YEARS LINK WITH EXHIBITORS

WHEN Langford and Co., screen advertisers, held an informal cocktail party at the Grand Hotel, Sheffield, to celebrate their 35th anniversary, the opportunity was taken to present a writing-case to representative A. Bunton, who had covered the area for 25 years. "Dicky" Pearl, a director of the company, was chief host, with Dave Harris, general manager, and Leslie Harris, Yorkshire buying manager, in attendance. Among the guests were Coun. Harold S. Gent; D. D. Craig, vice-chairman of the Sheffield C.E.A., and Arnold R. Favell, secretary.

Making the presentation to Mr. Bunton, Coun. Gent said he hoped that the happy relationship which existed between Mr. Bunton and the firm would continue for many years to come. Mr. Bunton, responding, said Sheffield exhibitors had shown great loyalty.

Presentation to A. Bunton, on the extreme left. "Dicky" Pearl is holding the writing-case, and Coun. Harold S. Gent, also holding case, paid tribute to Mr. Bunton's 25 years of service to the firm. D. D. Craig, vice-chairman of Sheffield C.E.A., is seen between Mr. Pearl and Coun. Gent. Leslie Rose, Yorkshire Buying Manager for the company, is on the extreme right.

LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., April 3 and Wed., April 9

Thursday

The Locket (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: Laraine Day, Brian Aherne, Robert Mitchum, Gene Raymond, Sharyn Moffett, Ricardo Cortez, Henry Stephenson. **Director:** John Brahm.

This film, from an original screenplay by Sheridan Gibney, tells the effect which the kleptomaniac obsession of the heroine, played by Laraine Day, has on the lives of three men who love her, portrayed by Brian Aherne, Robert Mitchum and Gene Raymond. Sharyn Moffett plays the girl as a child, when an unjust accusation of theft preys on her mind and results in the psychological condition which brings tragedy to those around her.

Tuesday

Riff Raff (*RKO-Radio*)

Studio One, Oxford Street. **10.30 a.m.**

Cast: Pat O'Brien, Walter Slezak, Anne Jeffreys, Jerome Cowan, George Givot, Percy Kilbride, Marc Krah, Jason Robards. **Director:** Ted Tetzlaff.

A story of intrigue and murder in Panama City. Pat O'Brien is a tough, fast-talker, hired as a bodyguard by a sinister stranger who arrives on a plane from which a man has fallen to his death in mysterious circumstances. O'Brien is involved in murder and a hunt for a map of a valuable oil location in Peru. Walter Slezak portrays the suave criminal and Anne Jeffreys plays a cabaret singer watching O'Brien on behalf of the oil company executives, until she falls in love with him.

On Which They Depend (*British Foundation*)

Hammer Theatre. **10.45 a.m.**

A quota featurette written, produced and directed by Ronald Haines. It is the story of Rotterdam. Situated at the mouth of the river Maas, the city forms a natural gateway to the Rhine. The film tells of the engineering skill, enterprise, courage and tenacity which has made the city an important factor affecting the lives of millions of people.

Wednesday

Humoresque (*Warner*)

Studio One. **10.30 a.m.**

Cast: Joan Crawford, John Garfield, Oscar Levant, J. Carrol Naish, Ruth Nelson, Paul Cavanagh. **Director:** Jean Negulesco.

Based on Fannie Hurst's famous story of a slum boy who becomes a great violinist. Joan Crawford is seen as a disillusioned society woman who befriends the struggling violinist and realises that the love that grows between them can only bring unhappiness to both.

Hold That Woman (*Renown*)

G.B. Large Theatre. **2.30 p.m.**

Cast: James Dunn, Frances Gifford, William Hall, Dave O'Brien, George Douglas, Martin Spellman. **Director:** Sherman Scott.

Reissue of the film in which James Dunn is seen as a bill collector who spends his honeymoon chasing a blonde adventuress in league with crooks who have stolen a fortune in jewels.

"Tom Tom Topia"

A quota feature which combines animal studies with a commentary from Tommy Handley and his "Itma" cast.

A.C.T. Wants Dubbing Clause in Films Act

A NEW provision for the Quota Act, stipulating that foreign films must be dubbed in this country if intended for British release, has been submitted to the Board of Trade by the Association of Cine Technicians.

This additional proposal is designed to bring British legislation into line with that operating in countries such as France.

"We have had no complaints whatever in connection with absenteeism in studios." That is how George Elvin, secretary of the A.C.T., commented on the British Film Producers' Association's move to probe this problem when the matter arose at the union's Press conference on Monday, March 31.

The union has accepted the B.F.P.A.'s invitation—extended also to the Electrical Trades Union and the National Association of Theatrical and Kine Employees—to nominate representatives for two committees to examine absenteeism and manpower questions in the Industry.

Under an agreement with Paramount British Productions, three A.C.T. members are to go to Hollywood for a period. This is a reciprocal move.

In future, any renter applying for re-registration of a British film for reissue will have to declare any alleviation to length. This has been decided by the Films Council following representations by A.C.T. for action to stop the wholesale slashings of films.

Anthony Asquith has been re-elected unopposed to the presidency of A.C.T., and R. K. Neilson Baxter has been re-elected unopposed as the treasurer. Another unopposed re-election is Ken Gordon as newsreel vice-president.

Voting for the other vice-presidents—the results of which will be made known at the annual general meeting on April 19 and 20—covers the following nominations:—

STUDIOS: S. Brenison, Denham; S. H. Cole, Ealing; G. K. McCallum, Pinewood; Charles J. F. Wheeler, Gainsborough.

DOCUMENTARIES AND SHORTS: Ralph Bond, World Wide, and Miss Kay Mander, Basic Pictures.

LABORATORIES: A. Cooper, Technicolor, and F. Fuller, Pathé.

A. C. T. has appointed Harry Thomas Middleton, of Dufaychromex, as an additional organiser.

William Holden, Howard da Silva and William Bendix in a scene from BLAZE OF NOON, drama of early commercial flying. Trade shown by Paramount yesterday (Wednesday)

"Humoresque" Highlight of Warners' Group of Four

A VARIETY of story material—embracing drama, outdoor action and piquant comedy—is promised by Warner Bros. in its group of four pictures to be screened for the Trade during the week starting April 7. A feature of the quartet is Joan Crawford's latest film, "Humoresque."

The first picture by Joan Crawford since "Mildred Pierce," the new version of Fannie Hurst's famous "Humoresque" also stars John Garfield, with Oscar Levant and J. Carrol Naish as principal supporters.

WHERE AND WHEN TO SEE THEM

Humoresque, Wednesday April 9.
Stallion Road, Thursday. April 10.
Royal Flush, Friday, April 11.
Nora Prentiss, Tuesday, April 15.

All screening will take place at Studio One at 10.30 a.m. on the days scheduled.

Not the least notable fact about the second picture in the quartet "Stallion Road," is that it marks the return to the screen of Ronald Reagan.

In this film, adapted from a hit novel by Stephen Longstreet, Reagen is seen as a breeder of thoroughbreds on a California ranch and temporary host to a writer, played by Zachary Scott. When trouble develops on a neighbouring ranch both Reagan and Scott lend virile aid—and both fall in love with Alexis Smith. This triangle theme is said to have a tense climax. James V. Kern directed.

"Royal Flush" reunites the successful male star combination of the Technicolor musical "The Time, The Place and the Girl," Dennis Morgan and Jack Carson, this time paired by Joan Leslie and Janis Paige.

The story deals with the adventures of a Balkan prince who chums up with a New York taxi-driver—the former intent on forgetting his regal way of life for 24 hours, and the latter blissfully ignorant of the true social standing of his companion.

Described as one of the most powerful murder stories ever written—it tells how a man is sentenced to death for murdering himself—"Nora Prentiss" has Ann Sheridan in the leading rôle.

The "murderer" is a doctor who is tempted to give up his staid ways of life when the intriguing night-club singer Nora Prentiss enters his life. Opportunity knocks when a man to whom he bears some physical resemblance, dies in circumstances which enable him to take his place, disappear, and rejoin Nora.

Kent Smith has the key rôle alongside Miss Sheridan, and Bruce Bennett and Robert Alda have strong supporting rôles.

RKO-RADIO LAUNCH SALES DRIVE

In conjunction with the international Phil Reisman Four Seasons Drive, the RKO-Radio sales force is participating in a Bob Wolff Third Anniversary United Kingdom Drive which opened on Monday, March 31, and lasts until January 3 next year. There is every indication that this sales contest will be one of the most keenly fought in the company's history.

The Bob Wolff Drive will be based on peak sales for the programme of releases planned by RKO for the period. Branch-to-branch challenges show the enthusiasm with which managers and salesmen are entering the fight.

Classified Advertisements

SITUATIONS VACANT

MANAGER required for medium-sized London kinema; splendid opportunity; permanent position; LONDON AND HOME COUNTIES INQUIRERS NEED ONLY APPLY; applications will be treated in the strictest confidence; state experience, age and salary required.—Write F., Box 989, Kinematograph Weekly.

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COPY TYPIST or Junior Shorthand-Typist. Good prospects and salary.—Write or phone, Personnel Manager, R.A.F. Cinema Corporation, 18-19, Monck Street, S.W.1. Abbey 5244.

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Date.		Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
				LONDON.			
Tues., April	8	10.45 a.m.	Hammer Theatre	On Which They Depend	British Foundation	—	—
,, ,,	8	10.30 a.m.	Studio One	Riff-Raff	RKO-Radio	Pat O'Brien	A
Wed., ,,	9	2.30 p.m.	G.B. Theatre	Hold That Woman; Tom Tom Topia	Renown	James Dunn	A
,, ,,	9	10.30 a.m.	Studio One	Humoresque	Warner	Joan Crawford	—
Thurs., ,,	10	2.30 p.m.	G.B. Theatre	Secret Evidence (Reissue)	Renown	Marjorie Reynolds	A
,, ,,	10	10.30 a.m.	Studio One	Stallion Road	Warner	—	—
,, ,,	10	2.30 p.m.	Curzon	The Courtneys of Curzon Street	British Lion	Michael Wilding	—
				BIRMINGHAM.			
Tues., April	8	10.30 a.m.	Scala	Mr. District Attorney	Columbia	Marguerite Chapman	A
,, ,,	8	10 a.m.	Forum	Till the Clouds Roll By	M-G-M	Robert Walker	U
,, ,,	8	10.15 a.m.	Futurist	Hold That Woman; Tom Tom Topia	Renown	James Dunn	A
Wed., ,,	9	10.30 a.m.	Scala	Devil Bat's Daughter	Pathe	Rosemary La Planche	A
,, ,,	9	10.30 a.m.	Futurist	Teheran	G.F.D.	Derek Farr	U
Thurs., ,,	10	10.30 a.m.	Futurist	Missing Lady	Pathe	Kane Richmond	A
,, ,,	10	10.30 a.m.	Scala	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
Fri., ,,	11	10.15 a.m.	Futurist	Marked Men; Secret Evidence	Renown	Warren Hull	A
,, ,,	11	10.30 a.m.	Scala	Below the Deadline	Pathe	Warren Douglas	A
				BRISTOL.			
Wed., April	9	10.30 a.m.	News Theatre	Teheran	G.F.D.	Derek Farr	U
				CARDIFF.			
Tues., April	8	10.45 a.m.	Capitol	Jungle Princess (Reissue)	Paramount	Dorothy Lamour	A
,, ,,	8	11 a.m.	Park Hall	Devil Bat's Daughter	Pathe	Rosemary La Planche	A
,, ,,	8	10.15 a.m.	Olympia	A Tale of Two Cities (Reissue)	M-G-M	Ronald Colman	A
Wed., ,,	9	11 a.m.	Park Hall	Missing Lady	Pathe	Kane Richmond	A
,, ,,	9	10.45 a.m.	Odeon	Teheran	G.F.D.	Derek Farr	U
,, ,,	9	10.30 a.m.	Olympia	It Happened in Brooklyn	M-G-M	Frank Sinatra	U
Thur., ,,	10	10.45 a.m.	Park Hall	Mr. District Attorney	Columbia	Marguerite Chapman	A
,, ,,	10	10.45 a.m.	Capitol	Hatters Castle (Reissue)	Paramount	Robert Newton	A
Fri., ,,	11	11 a.m.	Park Hall	Three Silent Men	Butcher's	Derek de Marney	A
,, ,,	11	10.30 a.m.	Olympia	The Locket	RKO-Radio	Laraine Day	—
				GLASGOW.			
Tues., April	8	10.45 a.m.	Green's Playhouse	Mr. District Attorney	Columbia	Marguerite Chapman	A
Wed., ,,	9	10.45 a.m.	Picture House	Teheran	G.F.D.	Derek Farr	U
,, ,,	9	11 a.m.	Green's Playhouse	Vengeance	Exclusive	Viviane Romance	A
,, ,,	9	10.30 a.m.	Regal	A Tale of Two Cities (Reissue)	M-G-M	Ronald Colman	A
Thur., ,,	10	10.30 a.m.	Scala	Marked Men	Renown	Warren Hull	A
Fri., ,,	11	10 a.m.	Regal	Till the Clouds Roll By	M-G-M	Robert Walker	U
,, ,,	11	10.45 a.m.	Green's Playhouse	Hold That Woman; Tom Tom Topia	Renown	James Dunn	A
,, ,,	11	11.30 a.m.	Picture House	Young Widow	United Artists	Jane Russell	A
,, ,,	11	10.30 a.m.	La Scala	Riff-Raff	RKO-Radio	Pat O'Brien	A
				LEEDS.			
Tues., April	8	10 a.m.	Ritz	Till the Clouds Roll By	M-G-M	Robert Walker	U
Wed., ,,	9	10.30 a.m.	Tower	Welcome Stranger	Paramount	Bing Crosby	A
,, ,,	9	10.30 a.m.	Ritz	Missing Lady	Pathe	Kane Richmond	A
,, ,,	9	10.45 a.m.	Scala	Teheran	G.F.D.	Derek Farr	U
Thur., ,,	10	10.30 a.m.	Ritz	Below the Deadline	Pathe	Warren Douglas	A
,, ,,	10	10.30 a.m.	Tower	Undercover Girl	M-G-M	Ann Sothern	A
Fri., ,,	11	10.45 a.m.	Tower	Mr. District Attorney	Columbia	Marguerite Chapman	A
,, ,,	11	10.30 a.m.	Ritz	Queen of Burlesque	Pathe	Evelyn Ankers	A
,, ,,	11	11.30 a.m.	Majestic	Young Widow	United Artists	Jane Russell	A
				LIVERPOOL.			
Wed., April	9	10.30 a.m.	Trocadero	Teheran	G.F.D.	Derek Farr	U
,, ,,	9	10.45 a.m.	Scala	It Happened in Brooklyn	M-G-M	Frank Sinatra	U
Fri., ,,	11	10.45 a.m.	Futurist	Mr. District Attorney	Columbia	Marguerite Chapman	A
,, ,,	11	10.30 a.m.	Forum	A Tale of Two Cities (Reissue)	M-G-M	Ronald Colman	A
,, ,,	11	10.30 a.m.	Scala	Riff-Raff	RKO-Radio	Pat O'Brien	A
				MANCHESTER.			
Wed., April	9	10.45 a.m.	Theatre Royal	Below the Deadline	Pathe	Warren Douglas	A
,, ,,	9	10.45 a.m.	Gaumont	Teheran	G.F.D.	Derek Farr	U
,, ,,	9	10.30 a.m.	Gaiety	A Tale of Two Cities (Reissue)	M-G-M	Ronald Colman	A
Thur., ,,	10	10.45 a.m.	Oxford Street	Queen of Burlesque	Pathe	Evelyn Ankers	A
Fri., ,,	11	10.45 a.m.	Regal	This Man Vautrin	G.F.D.	Michel Simon	A
,, ,,	11	10.45 a.m.	Theatre Royal	I'll Walk Beside You; Top Speed	Ben C. Gibbs	Lesley Brook	U
,, ,,	11	11.30 a.m.	Gaumont	Young Widow	United Artists	Jane Russell	A
,, ,,	11	10.45 a.m.	Market St. P.H.	Undercover Girl	M-G-M	Ann Sothern	A
				NEWCASTLE.			
Tues., April	8	10.30 a.m.	Essoldo	Vengeance; Crime Reporter	Exclusive	Viviane Romance	A
Wed., ,,	9	10.30 a.m.	Essoldo	Avalanche	Pathe	Bruce Cabot	A
,, ,,	9	10.30 a.m.	Haymarket	The Arnelo Affair	M-G-M	John Hodiak	A
,, ,,	9	10.30 a.m.	Queens	Teheran	G.F.D.	Derek Farr	U
Thur., ,,	10	10.30 a.m.	Essoldo	Spook Busters	Pathe	The Bowery Boys	A
Fri., ,,	11	10.30 a.m.	Grainger	Hold That Woman	Renown	James Dunn	A
,, ,,	11	10.30 a.m.	Essoldo	Decoy	Pathe	Jean Gillie	A
,, ,,	11	10.30 a.m.	Stolls	Riff-Raff	RKO-Radio	Pat O'Brien	A
				NOTTINGHAM.			
Tues., April	8	10.30 a.m.	Scala	Seven Were Saved	Paramount	Richard Denning	A
Wed., ,,	9	10.30 a.m.	Carlton	The Arnelo Affair	M-G-M	John Hodiak	A
Thur., ,,	10	10.45 a.m.	Scala	Teheran	G.F.D.	Derek Farr	U
Fri., ,,	11	10.15 a.m.	Scala	Till the Clouds Roll By	M-G-M	Robert Walker	U
				SHEFFIELD.			
Wed., ,,	9	10.40 a.m.	Cinema House	Avalanche	Pathe	Bruce Cabot	A
,, ,,	9	10.45 a.m.	Gaumont	Teheran	G.F.D.	Derek Farr	U
Thur., ,,	10	10.40 a.m.	Cinema House	Spook Busters	Pathe	The Bowery Boys	A
,, ,,	10	10.30 a.m.	Union Street	Seven Were Saved	Paramount	Richard Denning	A
Fri., ,,	11	10.40 a.m.	Cinema House	Decoy	Pathe	Jean Gillie	A
,, ,,	11	10.30 a.m.	Hippodrome	A Tale of Two Cities (Reissue)	M-G-M	Ronald Colman	A

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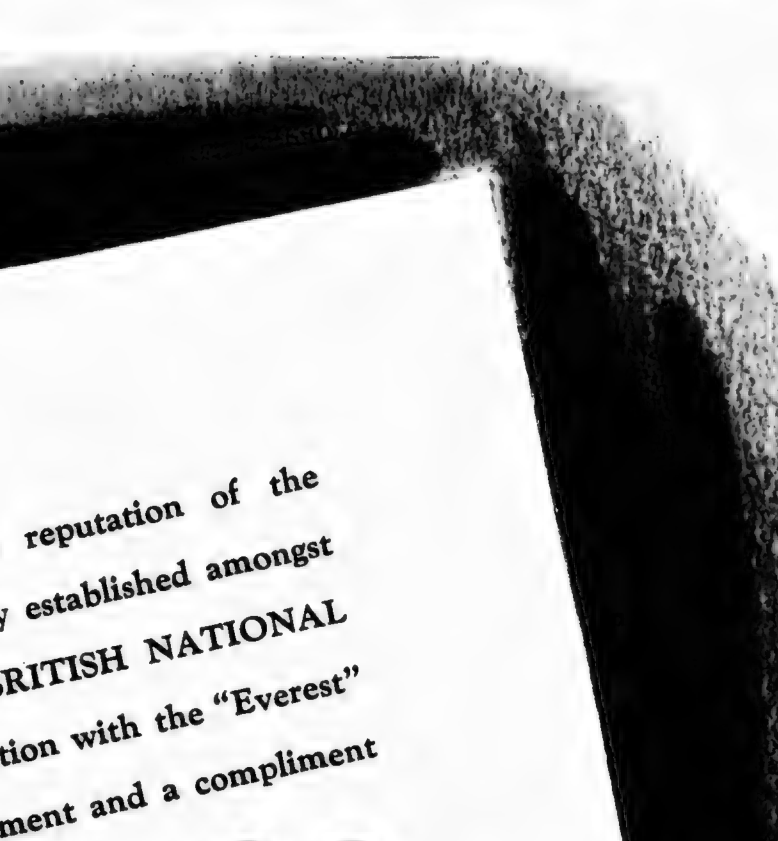
studio service section



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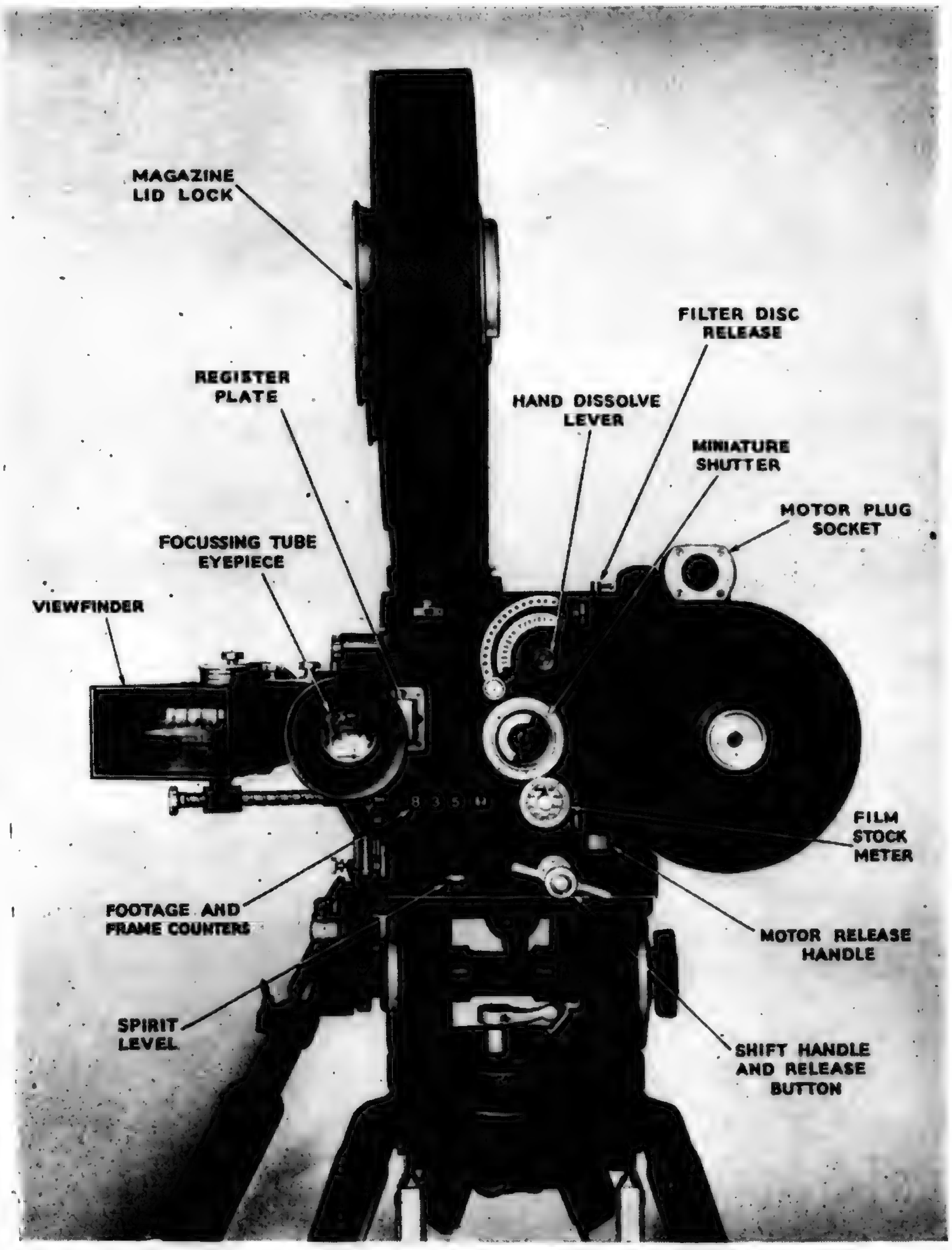
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S. M. REIS

The Challenge

The British production industry has suffered a great blow. At a time when every producer is straining to start on an increased output with the summer and late autumn opening of newly reconditioned studios, the national fuel crisis put back plans by many weeks in addition to creating vast new problems for producers making pictures in our existing studios.

During the last two crisis months British film makers have done a fine job. Not only has lost ground been regained but considerable progress has been made towards the opening of such studios as A.B.P.C. at Elstree, Teddington, and the M-G-M-British plant.

Yet, whereas the progress report on the material side of the rehabilitation programme is good, a lot of work has to be done to bring into line such matters as apprenticeship schemes, better working conditions and shorter schedules coupled with increased output.

In this, the fourth issue of the "Kine.'s" "British Studio Section," new facts are brought to light concerning these matters. Spencer M. Reis, one of the most important figures in British studio management, makes a strong case for better co-operation from the men on the job. On another page, a technician makes an outspoken summary of the conditions which, he alleges, have arisen because production executives have not applied new methods to the business of film making.

This constructive criticism is a good thing. It is only by being critical of ourselves that we can hope to build up a production Industry that is second to none. But we must be wary of being critical and ceasing to be active. The Industry has to be *built*.

The need for co-operation between managements and unions is surely more important now than ever before, but it is essential that while the machinery of co-operation—the joint conference—operates, the wheels of production must be kept turning. Differences between managements and workers, at whatever level, must not be allowed to impede the output of films.

"ABSENTEEISM HAS RISEN TO SERIOUS PROPORTIONS : OUTPUT INCREASE IS ESSENTIAL : HIGHER WAGES WILL RAISE BUDGETS : NEW STUDIOS CREATE NEW LABOUR AND MATERIAL DEMANDS"

These are some of the problems discussed by Spencer M. Reis, managing director of D. and P. Studios in this

PLEA FOR CO-OPERATION

THERE has been no time in the history of British studios when the need for close co-operation between managements and employees has been more urgent than it is now. Technicians and craftsmen are asking for a 40-hour week and for higher wage rates, while production executives, faced with additional shortages of labour and materials, are anxious to stimulate British picture-making, to shorten schedules and increase technical efficiency, with the object of producing more pictures per year.

The studio worker wants a shorter working week and no overtime, and in this he has the backing of his union. The unions maintain that their members can keep up the present rate of output with a shorter working week, although the present pay packet is based on a 47-hour week with an average of seven hours' overtime in addition.

Three major studios will be reopening this year, although there is already an acute shortage of skilled technical and craft labour, to say nothing of the corresponding shortages of production materials. Before the war we recruited our labour from the building industry, which has had a well-organised apprenticeship scheme for a number of years, and many of our technicians came from the G.P.O. or the B.B.C. and similar organisations. This system cannot be expected to continue for such an important industry as film-making, and the establishment of an apprenticeship scheme for the studios has long been overdue. Negotiations are now reaching their final stages, and we shall shortly have our own scheme for recruiting new entrants into our own Industry.

But it is within a matter of weeks that labour and materials will be wanted for our new studios, and already some studios have felt the effect as members of their staff leave to join other organisations, which was only to be expected. So far as materials are concerned, it is not possible to visualise the position in which the Industry will find itself by September or October. But it is certain that the opening of new studios will mean that it will need almost twice its present allocation of timber and plaster alone. Yet even now supplies are so acute that we have to devise every possible means of employing substitutes, in order to carry on work.

However, problems are only made to be overcome, and our job is to make more and more good quality films. Schedules are often too long, and much depends on the director and cameraman, but an equal amount of responsibility lies with the studio management. British studios to-day not only need more materials and more skilled labour to give the best possible production service, but they also need more stages. I believe that Denham could serve 12 productions a year if we had three additional stages. But it will be some time before we can hope to build new stages, and this must remain part of our long-term planning.

So far as the financial side of film-making is concerned, it is fairly obvious that current trends are for film-making to become more and more expensive. A rise in wages would inevitably mean an increase in studio service charges and a subsequent increase in production budgets. This would finally affect the exhibiting side of the business.

After that quick survey of some of our current problems, one finds oneself back at the beginning, discussing the man on the job. The trend these days is to call for more leisure and less working hours, for more money and reduced income tax, and for more and better things to buy in the shops. This lowering of morale, this loss of *joie de vivre*, have affected our output nationally and represents a problem that must be faced nationally. But in the meantime film people have to face the problem as it affects picture making.

I find it interesting to note that while in this country the demand is for shorter working hours, the French recently changed over on a national basis from a 40-hour week to a 48-hour week. The whole problem as it now affects the film Industry is to a large extent the direct outcome of our recent history. In the past, employees felt victimised by a system which did not acknowledge continuity of employment. Craftsmen were paid by the

Continued on page xxx

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THE "KINE." PRESENTS A COMPLETE

QUARTERLY STUDIO SURVEY

DELAYS—BUT THE NEW STAGES GO UP

THERE have been two major developments inside British studios during the first quarter of 1947. The first, the February fuel crisis, is history. The second is the shaping of all industry apprenticeship and technical agreements. Both these agreements—the one designed to assure a regular and worthwhile recruitment into all sections of film making, the other to provide a new code of pay and conditions for technicians—are expected to be finalised in a matter of weeks.

That is the bright side of the picture. But the first three months of 1947 have not been easy ones for film makers and those who are busily engaged in putting war-blasted studios into production order. The national fuel crisis has done much to disorganise the rebuilding programme, particularly by the slowing down of supplies of raw material and fittings. Fuel cuts put production schedules behind, even in studios which managed to operate on their own power, and the overall costs of film making during the past few weeks have gone up by many thousands of pounds. Further, the continued threat that power supplies may again be cut is a major problem for producers who, with new studios opening up during the latter part of the year, foresee not only the routine problems of keeping the cameras turning with emergency current but also the possibilities of severe raw stock cuts.

Crisis Overcome

Studio people can well congratulate themselves for the way they kept the wheels turning during the crisis. Production executives can be equally satisfied with progress made in the rehabilitation drive, which, although everything did not go to plan, has made no little headway since the KINE. last presented a detailed report.

Here, studio by studio, is an up-to-the-minute account of the rehabilitation drive:

A.B.P.C., Elstree.—The main rebuilding job is being tackled at the A.B.P.C. studio. I spent a morning last week with studio manager Joe Grossman making a detailed check on how the work is proceeding. There is no doubt that the contractors have a formidable task. It was only last week when I saw what has been done—and what yet has to be accomplished—that I realised the full extent of the reconstruction job.

The studios as they were have virtually disappeared, except for a few odd walls or wooden supports which are rapidly being pulled down.

But the company's hope, expressed last September, when the full rebuilding plans were outlined in the "Studio Section," that the plant will be ready for production by August, will not be fulfilled. At the best, two stages will be ready, together with recording theatre and offices, by late December. The second pair of 100 ft. by 150 ft. stages will not be up until August of 1948.

Delays cannot be avoided. For example, bricklaying was stopped for six weeks because of frost. The recent floods (possibly the cause of one of those characteristic Grossman expressions, "You should never change horses in the middle of a flood") have delayed general construction work and fire-tender pumps had to be used to keep water out of the cable ducts and drainage channels which have now been completed.

Fire Danger

The bright spot is that work is not being held up by any serious shortage of materials—possibly because much of this does not clash with that required for home-building. A soundproof type brick, more expensive than the ordinary brick, is being used on the job.

Looking at the last of the demolition it is easy to see why Grossman comments: "We could all have fried alive." The old building certainly had its full quota of timber. The new buildings are all of steel and brick, bringing fire danger down to a minimum.

Work is naturally being concentrated on the front two stages, flanked parallel to the road by three tiers of offices and service departments. As one contractor finishes his job on these stages he moves over to the shops and recording theatres sites, leaving work on the third and fourth stages until last. The main aim is to have two stages working as quickly as possible.

Teddington.—The Warner Brothers plant at Teddington, allied with the A.B.P.C. production set-up, is not expected by the company to be in use for "several months yet." When rebuilding started in December, 1945, the company said that production would begin in January, 1947; but delays in the building of the two stages and administrative offices put forward the completion of constructional work until late March. This was to be expected, and the fact that both stages, power plant, and offices are ready for use is sufficient proof of the good work done by the men on the job. The current problem is to equip the studio. According to Warner Brothers, it is not possible to find shipping space for the large quantities of gear which have to be brought over this side of the Atlantic from Burbank.

M-G-M British.—The studios at Elstree have been put into production order. It was no easy job. The large stages, used for aircraft manufacture during the war years, had to be drastically renovated. Each roof ha been raised some 15 ft. Now, all 80,000 sq. f is ready for film making; but to date no fu plans have been announced by Metro., excep a hint that Margaret O'Brien will star i the first film, "The Secret Garden." Bu the studio, never yet put to use for produc tion, and possibly one of the best equippe in the country, is to be "house warmed" b the Boulting Brothers on April 14. Thei unit, making "Brighton Rock" at Welwyn plans to use a section of the Elstree plan for large hotel exterior scenes. Then, befor M-G-M uses its own plant, Edward Dryhurs Productions is to make a complete film there starting early next month.

M.P. Studios, Elstree.—These studios acquired some months ago by Arthur Rank are to be put to use by David Rawnsley fo his experiments with "independent frame."

Fundamentally they will be used fo making children's films and religiou subjects.

There has been some delay in obtainin the necessary permits to put the stage int working condition. In particular, the plan needs re-soundproofing.

Twickenham.—The studio is now in ful production. A full survey of the Allianc group of companies starts on page v.

Plan Cancelled

Brighton.—The elaborate project to star building studios at Brighton has no materialised. The land option offered b the Brighton Corporation has been droppe The promoters intend to take no furthe action.

Torquay and Manchester.—Work is re ported to be going ahead well on the studio at Torquay, which will be the Edward Dry hurst Productions headquarters. Similarly work is in hand in adapting premises t studio use in Manchester, where John B Blakeley intends to start on a Sandy Powel comedy in the summer.

Technical Advance

That, briefly, is the building side of th business of expanding British production Time has not been lost in recent months o improving the technical facilities inside ou studios. There have been three majo developments in this respect, each, by th way, reported exclusively by the KINE.

Nettlefold Studio made an official state ment that it has been experimenting wit television. I have been watching thi activity for some months and, although ful details must still remain off the record, i is fair to assume that progress made to dat has established television as a valuable ai

WRITTEN BY

P. G. BAKER

to film making. How far further experiments will lead us has yet to be seen.

The studio, of course, can well challenge all comers to the title of being the first studio to use television.

Experiments to date have made use of a small scanner placed at the side of a DeBrie camera, with monitor screens placed in various parts of the studio. It is easy to realise the value of such monitor screens to studio management, cutting room staff, and even the director on the floor who may want to see what the men on the crane are shooting. Further experiments are to be made to try out the value of televising rushes from the laboratory to the studio.

The second technical story concerns the little discussed "independent frame" production method devised by David Rawnsley, who has now given up supervising the Rank Central Research Department to devote all his time to perfecting the new technique for the Rank group. He is at present engaged on a four-reel subject. As many details as it is advisable to publish concerning "independent frame," in the light of foreign competition, appeared in the KINE. on October 17.

Meanwhile, the work is going ahead smoothly over at Worton Hall and Sound City on the plans to set up the most comprehensive special effects department in Britain, under the direction of Ned Mann. Mann is one of the leading experts at the job: when the plant, outlined in the December "Studio Section," is complete, it will include facilities for providing more than a few surprises out of the bag.

So much for technique.

Shipman's Companies

One of the major developments in the expansion of the British production industry during recent months has been the formation of the Alliance Studio group. Little has been said by the men behind the scenes of Riverside, Twickenham and Southall: much has been said about them during this initial period of preparation for a big-scale production drive.

The Alliance group to-day represents a total of four stages and 31,375 sq. ft. of production space—about 1,000 sq. ft. more space than at Shepherd's Bush, for example. When the present building programme is complete—in most cases licences have been granted and it is estimated that stages will be up by next year—the group will have seven stages with a total floor capacity of 53,675 sq. ft. Compare the size like this: It will be nearly as large as if Ealing and British National Studios were combined.

Who is the man behind this stimulating flood of speculation?

It's well-known exhibitor, kinema owner, property owner, Alfred Shipman, operating through the London accountant Mark Rubens and in association with executive producer Jimmy Carter, who handles the film-making end of the combine.

The group works like this. Alliance Film Studios, Ltd., is the company controlling both Riverside and Twickenham Studios, the larger interest being held by Alfred Shipman and partner Sam King.

Cromwell Film Corporation is the company owning Southall.

Producing companies, therefore, are set up by the producer and/or renter on the one hand, and the Alliance group on the other.

For example, Boca Pictures, Ltd., made "Twenty-Nine Acacia Avenue" (Alfred Shipman's first venture into production). Ortus made "The Seventh Veil," and Sydney Box Productions was responsible for "The Years Between." Holyrood and Holbein, both of which have made films in studios other than in the group, are also part of Alfred Shipman's interests.

The set up is good in so much that the studio owners have a financial deal with the producer in his picture—they stand or fall together.

Planning a New Studio Group

C. E. WILFORD

THE men behind the planning of new stages and recording facilities inside the group are executive producer James A. Carter and C. Edmund Wilford, A.R.I.B.A., the London architect who has made a name for himself in the exhibiting side of the film business by designing a number of first-class kinemas, including the Regal, Walton-on-Thames, and other houses in Leicester and Nottingham.

Building of new sound stages at Southall and Twickenham depends on the granting of licences for this work and the sanction of local authorities. It is expected, however, that building will start in early summer and new stages will be in production before the end of 1948.

The studio most in need of an additional stage is the comparatively small plant at Southall, where the staff has experienced minor difficulties in making a picture on its one 57-ft. by 125-ft. stage. It was reported earlier in the KINE. that the company has purchased an adjoining site at Southall on which it is planned to put up a new stage. This, Wilford tells me, will be 130 ft. by 80 ft. by 45 ft. in height to the grid. The additional plant at Southall will also include offices and dressing-room facilities running along two storeys on either side of the stage.

New workshops are to be put up on the site boundary, and the small power substation is to be enlarged to provide the extra load which will be concealed by the new stage and administration blocks.

The major job from the architectural point of view is to be at Twickenham. This studio, when building is complete, will be equal in size to many of Britain's present leading studios. Several old buildings in the centre of the lot are to be demolished to make room for the two new stages. These are to be built adjoining one another—110 ft. by 80 ft. and 50 ft. by 62 ft., both being 45 ft. in height to the grid.

At one side of the smaller stage there will be three storeys of dressing rooms and production offices. The two stages are to be fitted with a dividing doorway, so that both can be used for complicated sets.

The larger stage is to incorporate a 30-ft. by 20-ft. deep tank.

MARK RUBENS, the company's accountant

The draughtsmen's shop at present on the railway side of the lot are to be converted into two-storey buildings, a scenery dock is to be put up between the existing stage and the new stages, including on its second and third storeys a canteen for 150 people, and additional dressing-room facilities. General stores, stills room, and crowd artists room have been built near the existing stage.

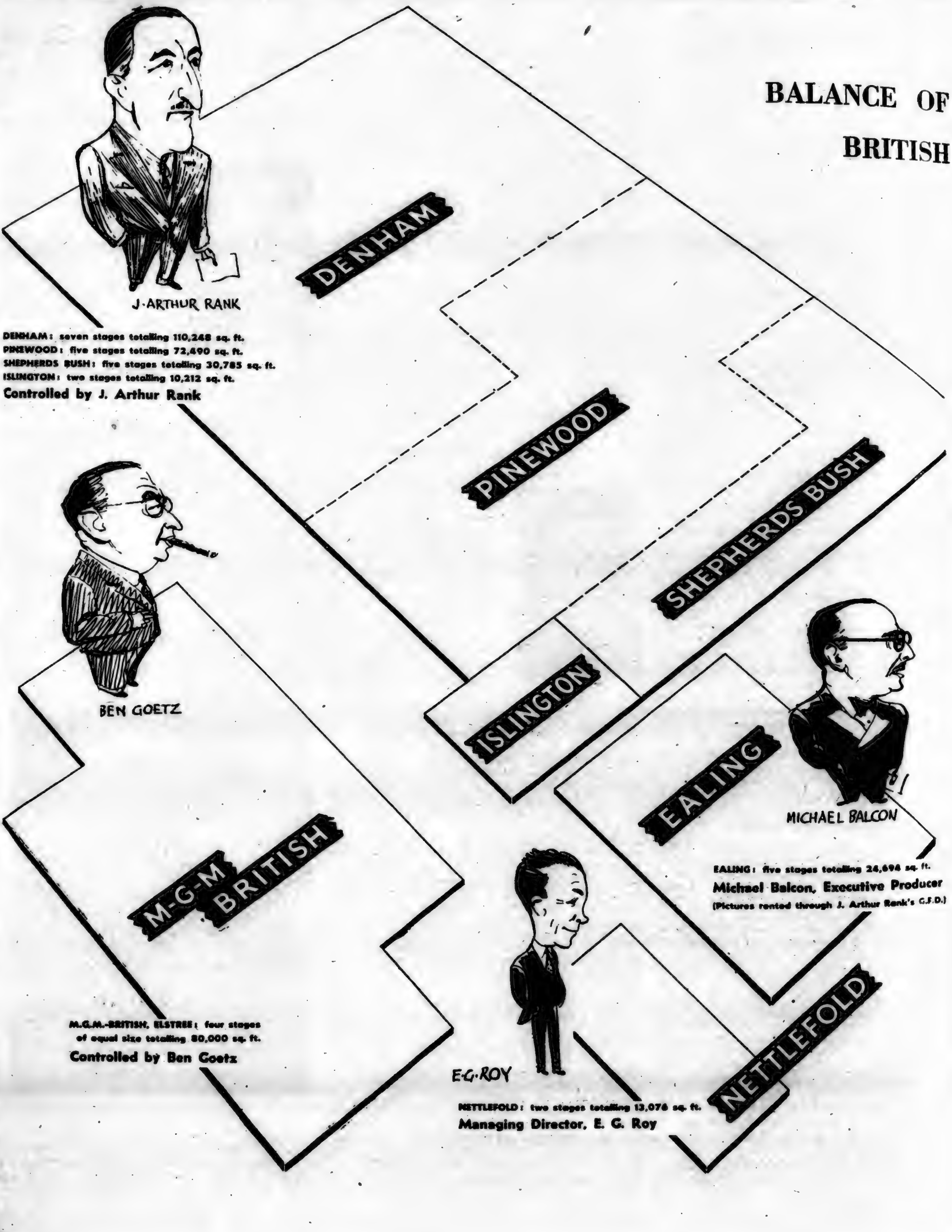
But all these plans may be slightly modified before building actually starts. The company is at present concentrating its building facilities on the construction of sound recording and dubbing theatre at Riverside.

From the architect's point of view, Wilford says, the theatre provides a number of problems. It has to be put up inside the Riverside studios over the existing sound recording department. The theatre is literally an isolated shell inside the main structure. Materials being used are structural steel frames, brick walls, and a roof of bituminous felt on fibre board, insulation being carried out on aluminium new-type decking. The acute shortage of steel makes way for use of aluminium. The roof is flat and will be supported on steel lattice girders. From the acoustic point of view sound insulation is provided by layers of rock wool

Continued on page x.

The men behind the development of the Alliance group: Alfred Shipman (left) caught by the candid camera on the set at Twickenham, together with the group's executive producer, James Carter

BALANCE OF BRITISH


DENHAM
PINEWOOD
SHEPHERDS BUSH
ISLINGTON
EALING
M-G-M
BRITISH
NETTLEFOLD
J·ARTHUR RANK
BEN GOETZ
MICHAEL BALCON
E·G·ROY

DENHAM: seven stages totalling 110,248 sq. ft.
PINEWOOD: five stages totalling 72,490 sq. ft.
SHEPHERDS BUSH: five stages totalling 30,785 sq. ft.
ISLINGTON: two stages totalling 10,212 sq. ft.

Controlled by J. Arthur Rank

M.G.M.-BRITISH, ELSTREE: four stages of equal size totalling 80,000 sq. ft.

Controlled by Ben Goetz

EALING: five stages totalling 24,694 sq. ft.

Michael Balcon, Executive Producer

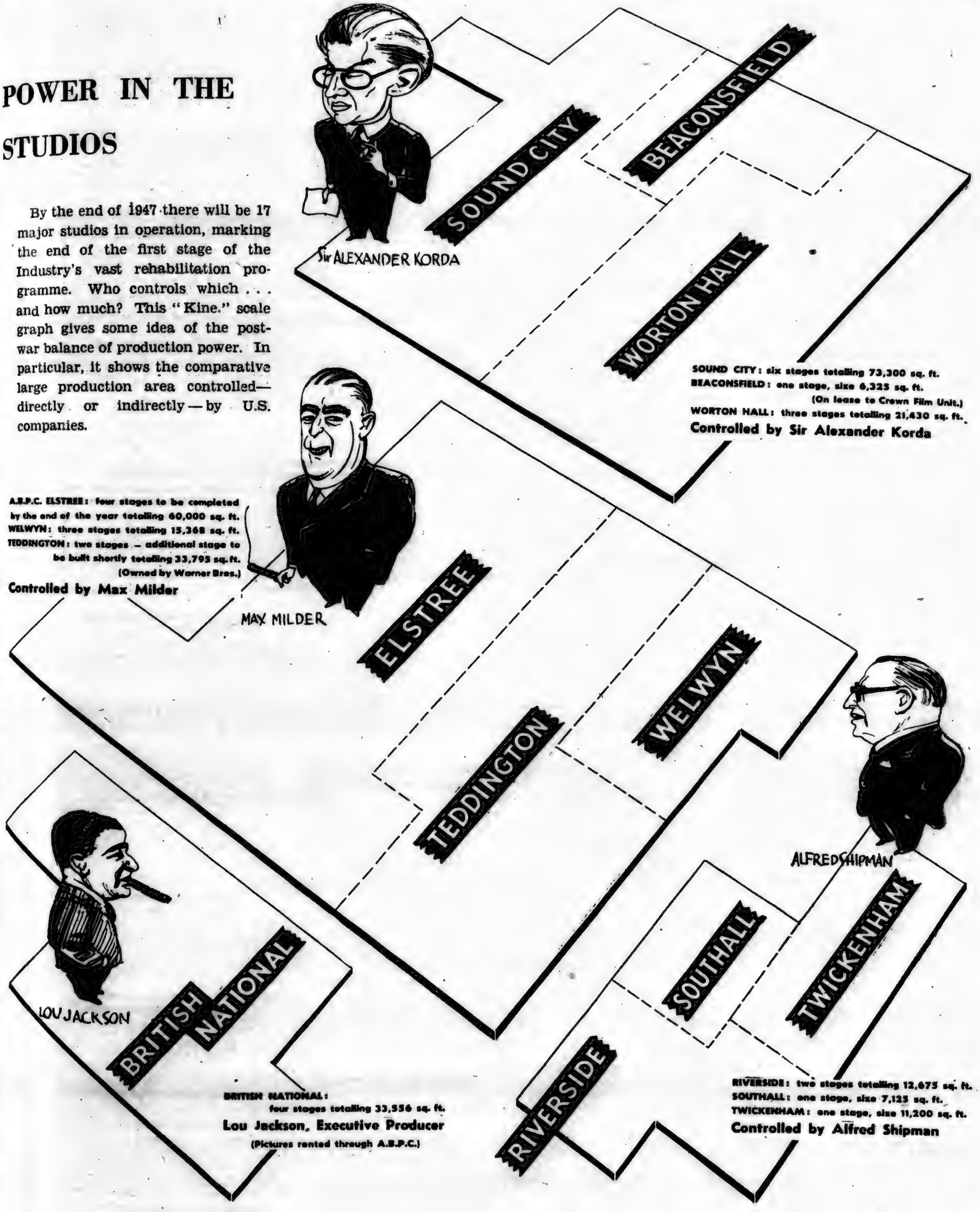
(Pictures rented through J. Arthur Rank's G.F.D.)

NETTLEFOLD: two stages totalling 13,076 sq. ft.

Managing Director, E. G. Roy

POWER IN THE STUDIOS

By the end of 1947 there will be 17 major studios in operation, marking the end of the first stage of the Industry's vast rehabilitation programme. Who controls which . . . and how much? This "Kine." scale graph gives some idea of the post-war balance of production power. In particular, it shows the comparative large production area controlled—directly or indirectly—by U.S. companies.


Sir ALEXANDER KORDA
SOUND CITY
BEACONSFIELD
WORTON HALL
MAX MILDER
ELSTREE
TEDDINGTON
WELWYN
ALFRED SHIPMAN
LOU JACKSON
BRITISH
NATIONAL
SOUTHALL
TWICKENHAM
RIVERSIDE

SOUND CITY: six stages totalling 73,300 sq. ft.
BEACONSFIELD: one stage, size 6,325 sq. ft.
(On lease to Crown Film Unit.)
WORTON HALL: three stages totalling 21,430 sq. ft.
Controlled by Sir Alexander Korda

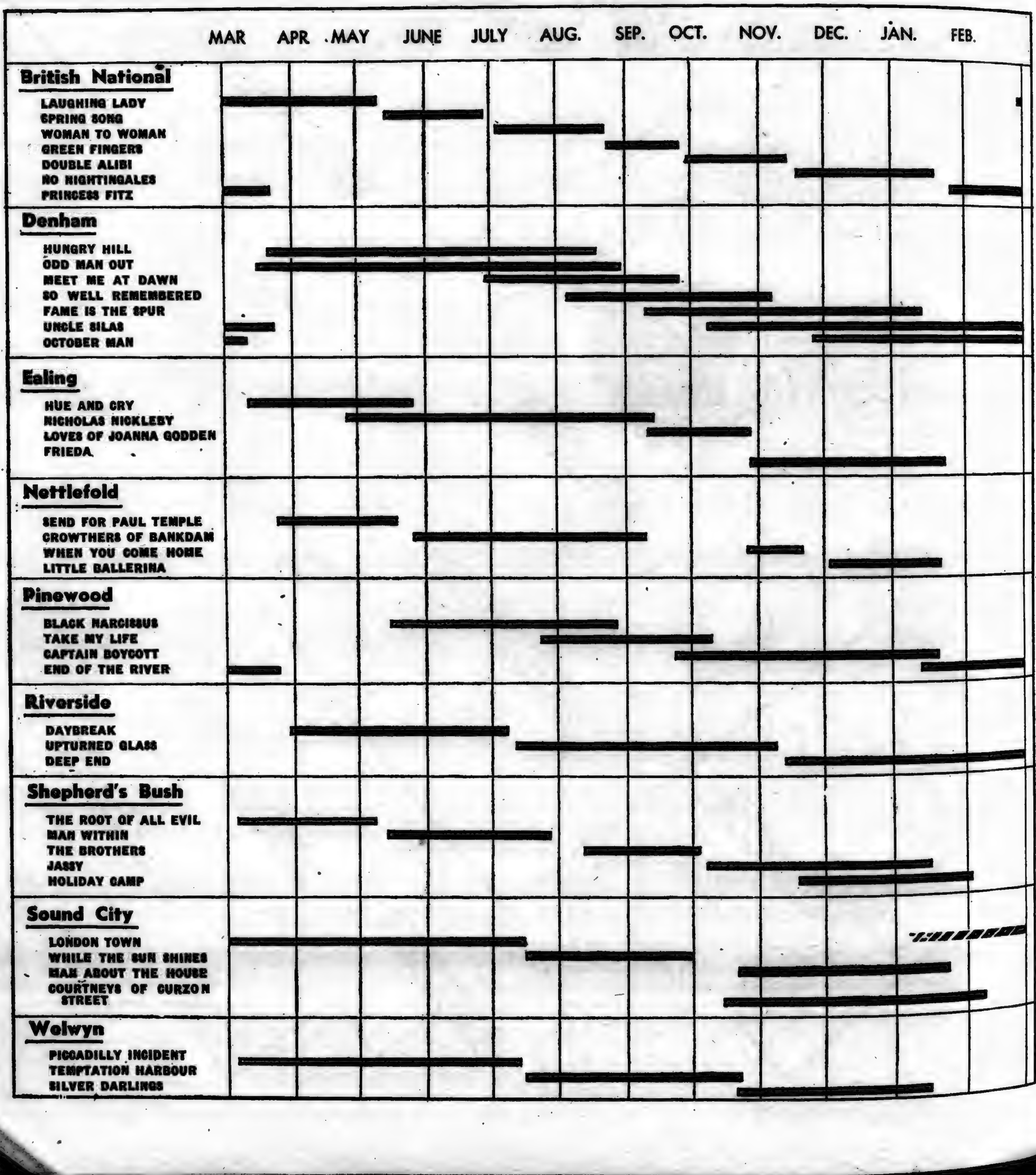
A.B.P.C. ELSTREE: four stages to be completed by the end of the year totalling 60,000 sq. ft.
WELWYN: three stages totalling 15,368 sq. ft.
TEDDINGTON: two stages – additional stage to be built shortly totalling 33,795 sq. ft.
(Owned by Warner Bros.)
Controlled by Max Milder

BRITISH NATIONAL:
four stages totalling 33,556 sq. ft.
Lou Jackson, Executive Producer
(Pictures rented through A.B.P.C.)

RIVERSIDE: two stages totalling 12,675 sq. ft.
SOUTHALL: one stage, size 7,125 sq. ft.
TWICKENHAM: one stage, size 11,200 sq. ft.
Controlled by Alfred Shipman

BRITISH PRODUCTION SCHEDULES AT-A-GLANCE

Criticism has been made about the increasing length of schedules. In September last year, Sir Henry French, director-general of the B.F.P.A., wrote: "Pictures take too long to make. Every effort will have to be made in the next year or two to cut out ruthlessly every unnecessary day." Here, in the convenient KINE. At-a-Glance form, is a survey of the studio-by-studio output over a typical 12-months period, March 1946 to February 1947. The length of time producers have taken on their pictures can be compared with the amount of space at their disposal, illustrated by the chart on pages vi and vii.



NEW

G.E.C.

DEVELOPMENTS IN STUDIO ARC LIGHTING

MEAN

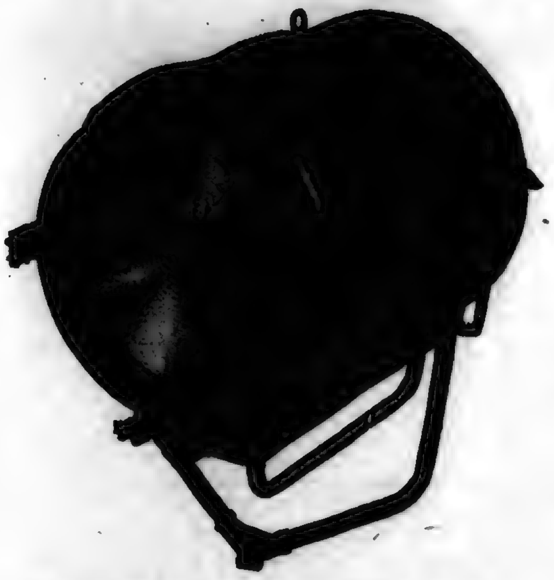


Fig. 1. Complete Arc Lamp ready for use.

- **Series burning—*i.e.,* twice the light for the cost of current consumed, reduced cost when rigging stages and reduced heat in studio.**
- **Scientifically designed ventilation results in cooler lamp burning.**
- **A Silent Arc.**

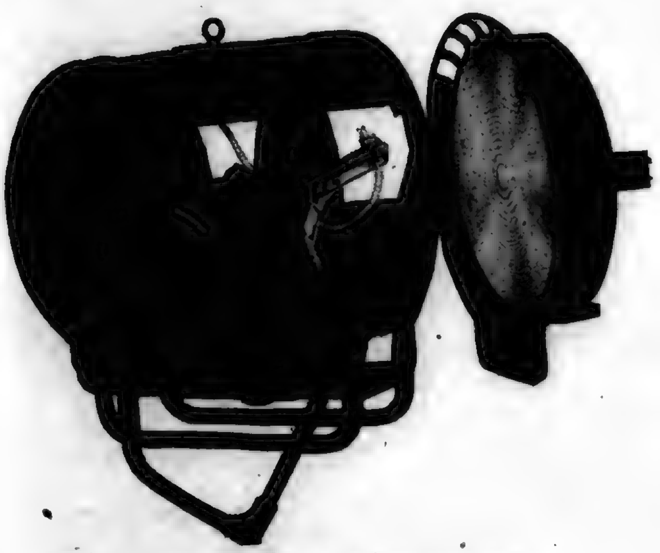
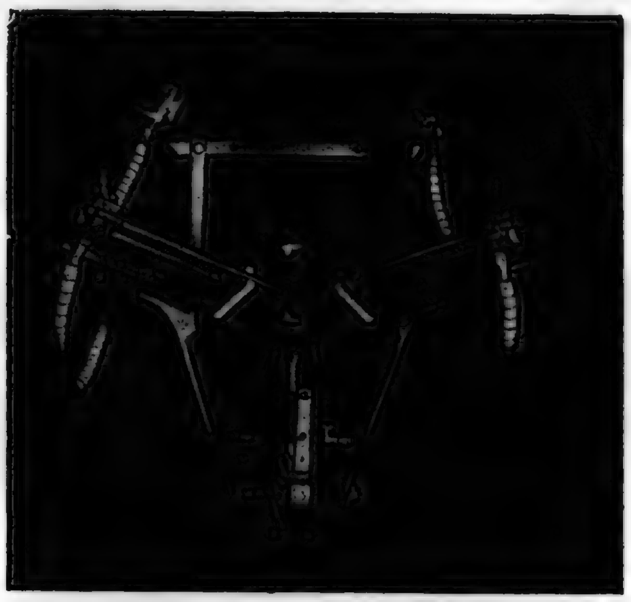


Fig. 2. View showing the hinged front open for cleaning and the sliding doors which allow recarboning at any angle without altering the tilt.



This illustration shows the door removed to give a clear view of the assembly of the positive and double negative carbons. Note the baffle for directing clean air over the inside surface of the lens, which keeps it free from fume. (Also visible in Fig. 2.)

The range includes 5kW., 2kW., and 500-watt incandescent studio spotlights—3-lamp, 2-lamp, and single light broadsides, and a 150-amp. double negative arc.

Full particulars obtainable from the Exterior Lighting Department of:

THE GENERAL ELECTRIC CO. LTD.
Magnet House, Kingsway, London, W.C.2

RE-EQUIPPING RIVERSIDE STUDIO—*From page v*

which will be on the outside walls. The inner shell is faced with alternate bands of acoustic tiles and convex curved plywood.

The theatre is to have a hardwood floor on layers of cork, being laid on the existing reinforced concrete floor.

The projection and rewinding bays need special treatment and are to be provided with a floating floor. This reinforced concrete floor, to be raised on rubber cubes, will provide adequate sound insulation. The concrete floor is first built over the existing floor, jacked up, and rubber cubes are screwed through. These cubes can be replaced from time to time. The floor is of the B.R.S. type.

All windows will be of double glazing buffered with rubber, ventilation will be mechanical. The theatre will, of course, be fitted with anti-fire sprinklers.

Complete New Power Installation

P. L. KENDRICK

STUDIO manager and engineer P. L. Kendrick outlined the vast plans for Riverside for me. The work falls, naturally, into two major categories—additional buildings to house extra production facilities, such as recording and dubbing, carpentry and plasterers' shops, and executive offices; and the general re-equipping of the plant with new electrical power gear, sound recording, camera, lighting and shop equipment.

The structural changes will provide increased space for the carpenters and plasterers and for dressing-room facilities. The present carpentry shop is to be enlarged and turned into a two-storey building. The basement of this building will be used as a scenery dock, the ground floor will remain as the carpentry shop and mill, and the first floor is to include more office space, dressing-rooms, art department, process department and other facilities.

Work on this will start soon.

Riverside is installing a 1,000 kw. G.E.C. mercury arc rectifier of the latest design. It is one of the pumpless type, being fed off the grid, supplied with 6,000 v., which is converted to 110 v. on the three-wire system.

This gear is to be housed on the riverfront.

It is well known that many conversion plants from A.C. to D.C. have a certain amount of ripple. This, however, has been overcome in the G.E.C. gear, which, Kendrick points out, smooths the current at the source. It incorporates no cumbersome chokes or auxiliary equipment which has to be used on the floor.

The recent national fuel emergency, during which the Alliance group kept in constant production by means of fairground generators, has prompted the company to acquire two National Superior (U.S.A.) diesel sets. Either can put out 50 kw. D.C. at 110 v. or 50 kw. A.C three-phase at 415 v.

This means that during any emergency there will always be an A.C. supply for such gear as cameras, recorders, editing equipment and projectors.

The two sets between them can put out 12,000 amps. of D.C. at 110 v. Both are on trailers and will be ideal for certain types of location work.

The whole electricity feed system in the studio is being completely re-equipped and will be on the buzz-bar system in which each stage has a contactor system for control. All lighting for the stages will be controlled from an electric-organ . . . including camera-starting gear and control of a new ventilation system.

Rosser and Russell is supplying the ventilation system. This plant is to be capable of dealing with one or both stages and contain complete washing and heating devices. Later it will incorporate a unit for fog dissipation.

Another feature of this plant will be the fact that air can be drawn from one stage (where a unit is working), warmed and cleaned and passed on to the second stage where construction work is in progress . . . or vice versa.

Heat dissipated from the mercury arc rectifier is to be used to supplement general studio heating: a careful piece of planning, this, which will not only save fuel in these days of coal shortage, but will show a considerable margin on the studios' annual operating budget.

Work is going ahead on the job of re-soundproofing both Riverside stages. The rock wool for this job has been supplied by Frederick Jones. Work is well ahead on the plans to enlarge the canteen facilities, a complete refrigeration plant being part of the installation here, and the Automatic Telephone Company has put in an inter-office 'phone system, which will help the general efficiency of the studio organisation.

Generally speaking, the building expansion will release space for a new stills studio, an enlarged camera department, additional cutting rooms and store rooms. Coupled with this building expansion is a detailed programme for providing the studio with the latest types of production machinery.

Two Mitchell cameras with Raby blimps and Fearless dollies have already been delivered. Two new Mole-Richardson microphone booms are also in use. Part of a large lighting gear order placed with Mole-Richardson and G.E.C. has been delivered, more is on its way.

The lighting order is this:

84 2-kw. housings M.R.; 5 150-amp. high-intensity arcs M.R.; 4 150-amp. high-intensity G.E.C. arcs double negative; 10 5-kw. lamps M.R.; 10 500 baby spots M.R.; 10 G.E.C. cans; 6 Inkie Dinkies; 4 rifles M.R.; 4 sky pans M.R.; 6 "Du. arcs"; remote control trucks M.R.; 4 10-kw. dimmers and various curious effects cans; and a various assortment of snoots, "barn doors," and irises. Order placed with G.E.C. for 24 compact source studio flood lights, the new high-pressure arc lamp which takes the place of the usual arc broadside.

A feature of this order is the fact that Riverside will have the G.E.C. high-pressure compact source lamp (mercury vapour) which was reviewed in detail in the last issue of the "British Studio Section" by KINE. specialist R. Howard Cricks. These lamps are to be used on the first Alliance Technicolor film which will start shortly. P. L. Kendrick points out that it is his opinion that this type of light is set to make the arc lamp as out of date as the silent picture in a short space of time. Its top features are, of course, its silence, absence of flicker and fumes, and fact that it does not have to be trimmed.

This is one of the refurnished make up rooms now in use at Southall studio. There will be additional facilities when the new stage and administrative wing is built

A picture cannot be made efficiently unless the back-room boys have efficient machinery. Part of Jimmy Carter's policy has been to make quite sure that the shops have the very best equipment. The carpentry shop has recently been fitted out with new spindle, cross-cut saw, fret saws, and circular saw, together with an over and under planer.

Riverside has to date been without back-projection facilities. This has been rectified and B.P. gear of a fully portable nature will be in use in a matter of weeks, together with static B.P. equipment.

Twickenham Programme

The reconstruction programme at Twickenham is no easy job. Kendrick made that quite clear. The one stage which was not destroyed by the pre-war fire was used during the war by the Ministry of Aircraft Production. Together with air raid damage, it was left in a sorry state. P.C.S., the contractor, was called in and by early February of this year—after the stage had been derequisitioned about 12 months—the studio was open for production. The existing stage has a new floor and rigging, office buildings in the stage block and in the main administrative wing have all been put into a good state of repair.

Now everything is set for the main building programme, which is designed to provide two

Continued on page xxiii

The interior of the new RCA recording truck, now in use at Riverside

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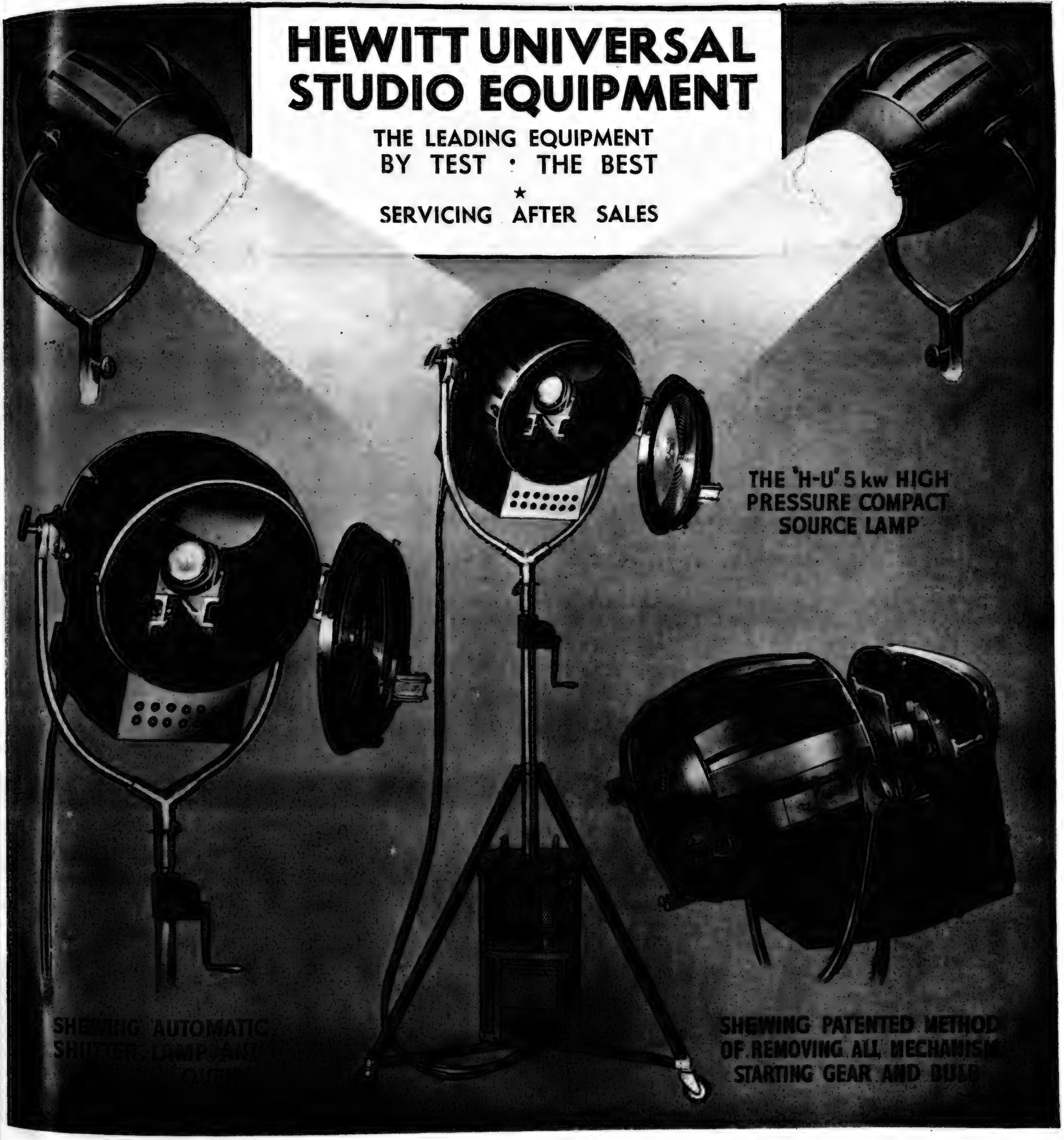
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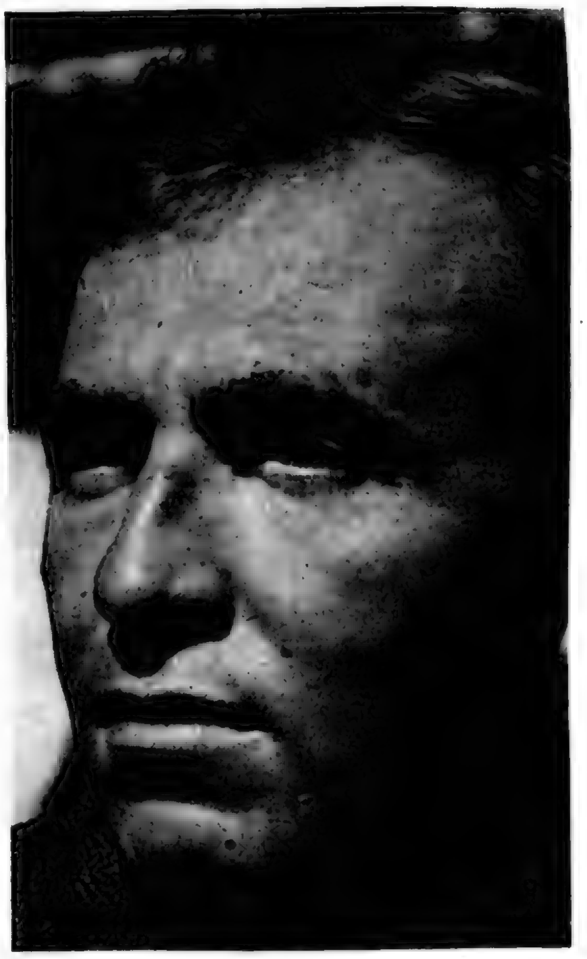
"I HAVE SEEN NO ATTEMPT MADE BY PRODUCTION EXECUTIVES TO APPLY ANY NEW METHOD TO EXISTING CONDITIONS . . AND THAT IS THE PROBLEM WE HAVE TO FACE"

A TECHNICIAN PUTS THE SPOTLIGHT ON SOME PRODUCTION FAULTS



By

SOUND STAFF, IMPERADIO PICTURES,
LONDON FILM STUDIOS, SHEPPERTON

WE hear a lot from the employers about the need for co-operation, the need for more films, the need for better films. Well, it's the technician, not the financial executive, who actually makes the picture. I am just an ordinary technician. I like my job. I try to do it well.

I shall probably be accused of being a back-seat driver; but this is how the whole set-up of British production seems to me, and, I believe, to many other workers in the film business.

British films have been established only during the last few years. The majority of foreign technicians and executives left us in 1939—for some reason better known to themselves—and we were faced with carrying on picture-making in the centre of a world war. But we have, as a nation, proved to the world that we can make the best pictures in the world.

Now this is my first point: If we re-import these people who left us in 1939 and allow them to work in studios—either controlled by a British company or owned by a foreign company—we shall find our pictures become very non-British in substance. Instead of Larry Olivier in Shakespeare we should probably have Mr. Cagney or "that great Shakespearian actor, Mickey Rooney."

That's a real danger.

And, by the way, has anybody had the courage to sit through a Hollywood picture recently?

We can make the best films. We do not need foreign tecnicians to help us. But this does not mean that we don't also make some very bad pictures, and take too long making our good ones.

Britain is turning out some very bad pictures indeed, and, surprisingly enough, the people who are making the most noise about this are responsible for the continuance of this "quota quickie" racket. The British Film Producers' Association set up a committee to investigate these production companies which live on a shoe-string by means of an out-dated Quota Act.

B.F.P.A. Golden Egg

I do not know the results of this committee's investigations. But this I do know, if the B.F.P.A. is so concerned about this rubbish why do not the members who also represent or control kinema circuits refuse to book these "featurettes"? Perhaps some of them enjoy the quick profit golden egg which the quickie goose continues to lay!

Bad films are bad for the Industry and for the technicians. Should the Industry crash as it did in the early 'thirties, hundreds of bread and butter earners go down with it.

But there is another problem equally as important as that of bad pictures. That is the length of production time and the cost of some of our best pictures. There is a current cry: "Cut out expenditure on U.S. pictures and save dollars." This can only be done if there are sufficient pictures to replace some of the poorer quality Hollywood films in the British kinemas. I believe that we must concentrate on the British market first, giving secondary consideration to world markets.

To achieve this aim and to make a profit in the home market on our pictures, I think production time and production costs will have to be cut by a fifth, even taking into account the new stage space which is becoming available this year.

There are many good reasons why our films take so long to make—stage space shortage, lack of new equipment, material scarcities. We've heard this argument time and time again. There is a lot of truth in it.

But often there is insufficient care taken in planning the building of sets on what little space there is available. I remember working recently on a stage of 2,300 sq. ft. on which the producer had put up as many as four sets. Consequently, on the day of shooting, we had to tear down one set so as to get the gear on to the stage. This was a four-hour loss of time, probably costing anything up to £500. When we did get on to the sets there was so little space in which to work that camera movement was restricted and we could not lay tracks. This was a stupid way to make a picture, which as a result cost £120,000 although it was designed for home market distribution only.

Equipment has been a great problem; but new gear has been turned out by British manufacturers much quicker than many technicians expected. They have done a grand job of work for us.

But new gear cannot overcome the mistakes made because of the old methods of "slap-dash production." It is all too easy to blame high production costs on the lack of floor space and new equipment. The mad rush to get a set ready for a unit is not always caused by a lack of floor space. More often than not it is the direct result of a badly organised building programme or the changeable minds of those executives directly responsible for planning a production.

Let's face it. We still go on to the floor without a complete script. We still shoot major pictures off the cuff. Often a whole day's work is in the director's head . . . and stays there until he is ready to shoot. But the trouble is, that under these conditions only he is ready.

Floor Crew Briefing

So I'm giving you destructive criticism? Well, here's something constructive, which, in my opinion, would help us over the present stage shortage crisis. Why not build models of all the major sets which are for use exclusively to give the whole floor crew a 15-minute daily briefing on exactly what is to be done on the set? In any case, it would be comparatively simple for a daily typed statement to be given each man, analysing the day's work.

Perhaps I am wrong. I hear and read so much about how production costs can be improved, about those new stages which are to be built, about the new gear rolling in: but I have seen no attempt made by the production executives to apply any new method to existing conditions . . . and that is the real problem which we have to face.

Another thing, it has been all too long for producers to decide that a detailed scheme is needed for training technicians. Only now, when several major studios are opening after a break of seven years, are the producers saying: "We must train more men or we shall find ourselves with a staff shortage."

Staff Poaching

One can blame the poaching of staffs by one studio from another on the fact that no new blood is being trained for film making. If all of us are not quick to put some plan into operation, pictures will be cancelled and stages remain silent because there just won't be the capable people to do the work.

I am tired of the argument that it is difficult to train a film technician. Other industries, equally as technical as our own, have had apprenticeship schemes in operation for many years . . . and we have often reaped the benefit of them.

Would it not be possible for new crews to shoot artist tests? For example, a focus puller could try his hand as an operator, an operator light the set, and so on. Similarly, this could apply to the sound crew. Further, cutting-room assistants out of production could cut unused takes into sequence and screen it for their chief's criticism and instruction.

Someone had a bright idea to start a "School for Charm." Well, start thinking about a "School for Technicians," otherwise it will be a case of "Sorry; no technicians, no charm." And without charm there wouldn't be a film business, or would there?

LOOKING BACK ON 20 YEARS OF STILL PHOTOGRAPHY

by

Cyril Stanborough,

F.R.P.S.

ILLUSTRATED BY HIMSELF

I'VE been carrying my camera from set to set, from studio to studio, for a little more than 20 years. During that time I have seen a succession of stars and famous people pass before me. Some of them have, by their merit, remained great . . . but many have just faded into obscurity. The stars come and go; but we still cameramen are always there to see a new succession of talent spring up before our lens.

The odd thing is that until recent years no one, least of all the producer, would recognise that we are an essential part of any unit. The still cameraman became accustomed to being pushed around, and on those rare occasions when he was asked to take a "sticky back" or a "Jack and Jill" he was looked upon by the studio wits as a humorous interlude . . . more like the entry of the clowns at a travelling circus.

It was back in those days that I had before my camera such colourful characters as Edgar Wallace, Edward Everett Horton, Ida Lupino, and Conrad Veidt. That's just to mention a few who stand out in my memory as some of the subjects who make a cameraman's life worth while.

A picture which I made of Edgar Wallace, shortly before his departure for California in 1929, is one of my most published. Edgar was a great character and a great director. Inveterate cigarette smoker though he was, the "No Smoking" notice held good, and never once do I remember his ornamented case leaving his pocket until he was off the floor.

An incident which occurred in those days reflects one of the problems which still face us. A certain star, whose rapid climb to fame had gone more than a little to her head, had been creating one succession of problems for everyone on the unit. She was set for a still session on the last day of production. She said to the make-up man, who was fixing her face for the session in front of my camera: "Thank goodness this is the last day I shall work in this ——— studio."

"Yes," came the prompt reply, "that's what everyone is saying." I need not mention the trouble that remark caused.

But it is unfortunate that, even to-day, when film people generally realise the value of skilled publicity, many artists feel that they are far too important to be bothered with such an uninteresting matter as a

(*Concluded on page* xxvii)

One of Conrad Veidt's roles was in the lead of THE WANDERING JEW, made in 1933, in which he appeared with Marie Ney. This play by Temple Thurston was sensational in the West End with Matheson Lang in the lead: it made a fine film.

Two top stars as they were during the pre-war days of British picture making. On the left: Vivien Leigh in one of her first films, ST. MARTIN'S LANE in 1938. On the right: One of my most published pictures, Charles Laughton in his brilliant character study in THE VESSEL OF WRATH.

Below: This is one of my favourite portraits. It is of Valerie Hobson, made during my session with Cineguild for GREAT EXPECTATIONS stills.

Edgar Wallace, director, writer, sportsman . . . and inveterate cigarette smoker. I made this study of him in 1929, shortly before he left for California.

Here's one of my "family album" pictures— Ursula Jeans, Ivor Novello and Ida Lupino were the team in I LIVED WITH YOU made in 1932. Novello remains very much the same after 14 years: but who would recognise the Ida of today?

Shot on the left reminds us of the first days of an interchange of British and U.S. stars. Edward Everett Horton came over to make THE PRIVATE SECRETARY at Twickenham in 1934. A year previous I had made this picture (right) of Elizabeth Allan star of that tear-jerker, THE LOST CHORD.

Below: I have chosen this picture because it shows quite a new Trevor Howard. A change from BRIEF ENCOUNTER, you think? This is how he appears in DEEP END, recently completed at Riverside.

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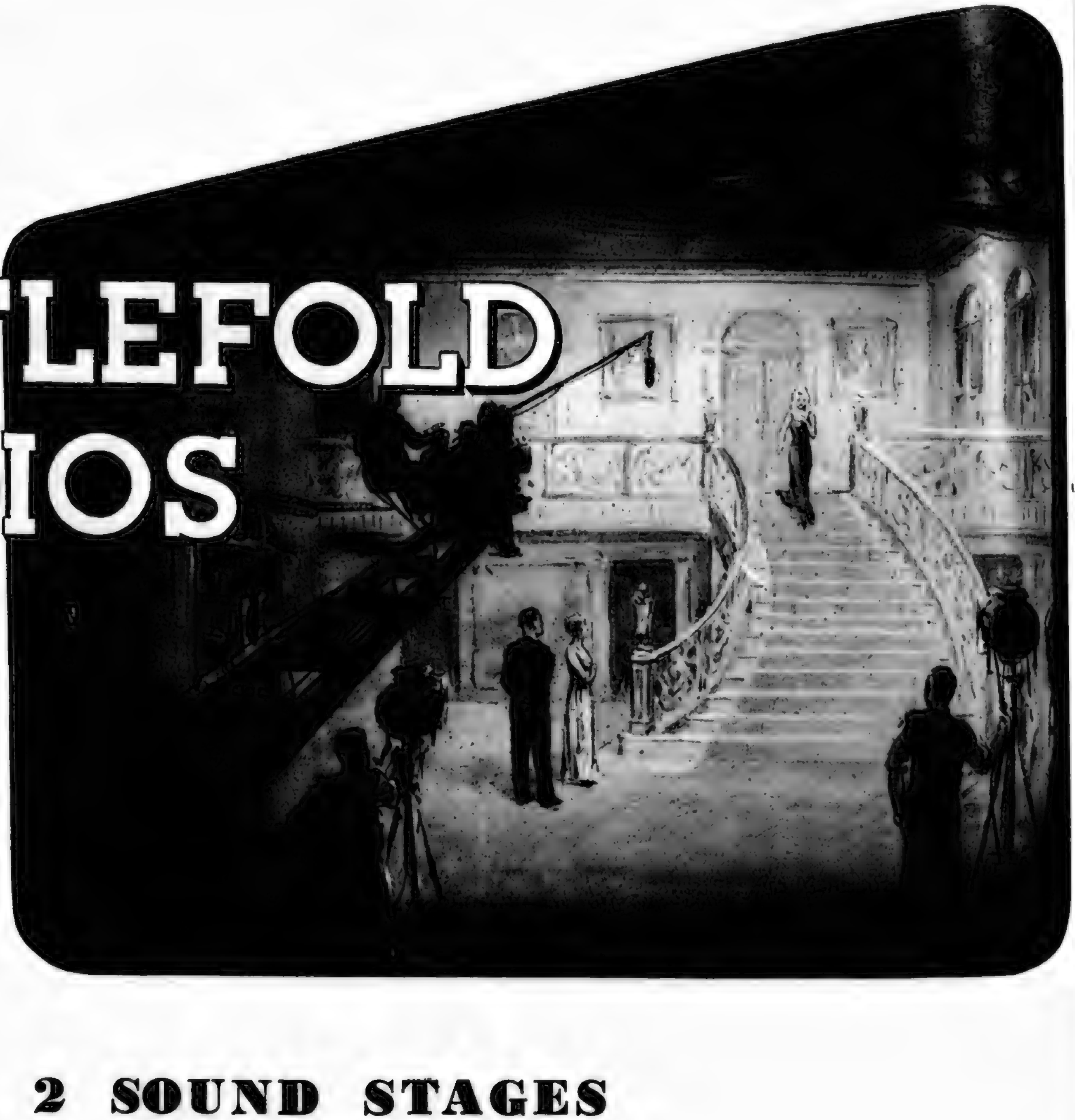

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R. HOWARD CRICKS REVIEWS

NEW PRODUCTION TECHNIQUE

BRITISH COLOUR : PIONEER RECORDER

DEFINITION of the highest standard, clear whites and pure blacks, and a very good range of colours: these were the features of some colour films by a new process demonstrated to me privately. The process was British Tricolour, and the inventor Jack Coote, M.B.K.S., F.R.P.S.; it is a refreshing change to find an inventor who lays stress on the limitations of his process rather than on its achievements!

The opening shot of the films was a view of St. Paul's Cathedral on the occasion of the Peace Day celebrations. In sheer beauty of colour and definition I have never seen its equal; against the sombre background of the cathedral steps, the tiny areas of colour representing the coach, the heralds, and the officials stood out with brilliant clarity.

An equally high standard was maintained in some model animation advertising films, and in some straight cartoon shots; my only criticism was a slight deficiency in the greens. Other natural shots, while showing the same pure colour range, failed to reach quite the same high standard of definition.

Four Years' Progress

The reason for this is bound up with the history of the process. Jack Coote commenced work on it three and a half to four years ago. His original patent describes a process in which separation positives are produced from a stripping negative; the process proved its possibilities in laboratory tests, but it was then, and still is, impossible to obtain the specially coated stock.

He was, therefore, compelled to find an alternative method. It was at the time equally impossible to get a special camera made. So Jack Coote went along to Vinten's and from them purchased second-hand a high-speed camera, geared to run at 72 frames per second, fitted with a third-speed filter disc. With this he was able to shoot a negative in which each set of three consecutive frames formed a set of separation images. This negative was printed in a skip printer, and was found to give definition of an order quite unobtainable with multi-film cameras.

Naturally, however, it had the objection that the consecutive exposure of the three colours produced colour fringing on any rapid motion. Pending the development of the stripping negative above mentioned, the only means of overcoming this fault was to adopt the three-film principle. Note that whichever system was used, the original record was in the form of three separate silver images, and not a dye image, with which Mr. Coote claims that it is impossible to avoid colour falsification.

Building a Three Film Camera

Now two or three years ago it was quite impossible to get such a thing made—even to-day it would probably prove a very lengthy process. So Mr. Murray, British Tricolour's engineer, set to work to build one himself. In a tiny workshop, and almost single-handed, he has built the camera illustrated. It is of the bi-pack-and-one type—in other words, by means of a gold-sputtered prism block (the sputtering, incidentally, being done on the premises), the light is divided into two beams; the direct light exposes the green-record film, while the reflected beam falls upon a bi-pack recording the blue and red components. To feed these films two Vinten camera movements are employed.

The films are carried in two magazines, one of orthodox type and the other of double-width for the bi-pack. A particularly useful feature is the coupled drive for lens and viewfinder focus and parallax. The camera is built of an amazingly light magnesium alloy.

Having produced the three separation records, the next job is to make the positives. Here is used a principle which is not novel, but which, so far as I know, has never before been successfully used in kinematography.

Skip-Printer Process

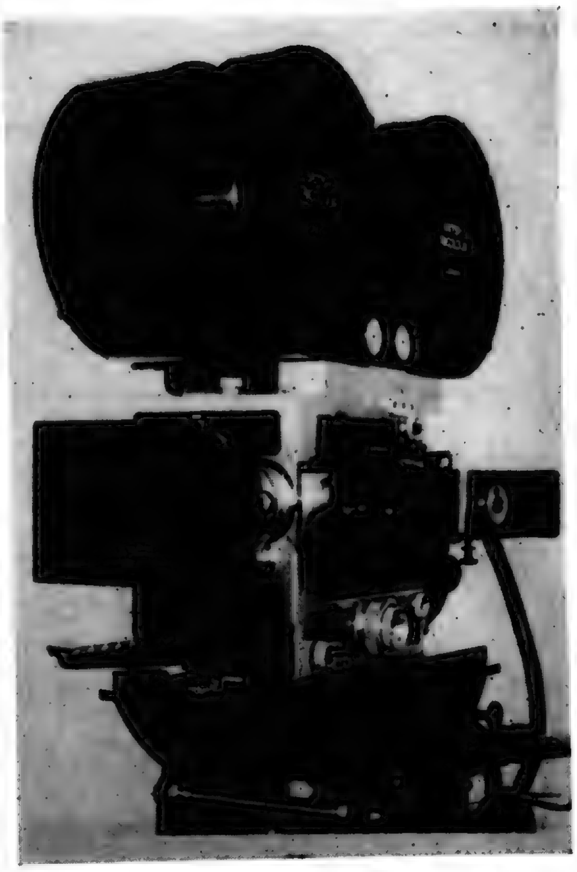
The positive starts as an apparently orthodox stock, differing from a normal positive only in that the emulsion contains a yellow colour former (it is not, of course, colour-sensitised). This is printed from the blue-record negative, but is not developed; for printing from the single negative a Bell and Howell printer has been modified to skip two frames in three. Instead of being developed, the film is re-coated with a second positive emulsion, this time containing a magenta colour former; this in its turn is printed from the green-record negative. A third time the film is sensitised, this time the emulsion containing a cyan colour-former, which is printed from the red record.

The printed stock containing the three-colour images is then developed, the colour appearing in the development process. The silver is bleached out, leaving a transparent dye image. In order to secure a silver sound track, the track area is again sensitised, exposed, and processed in the normal manner.

This is the principle which has been proved experimentally. But one apparently trivial detail has so far held up its commercial adoption: the impossibility of obtaining suitable organic colour formers in sufficient quantity. Pending an adequate supply of these special chemicals, a simpler process is being adopted, in which the three colours are produced on the film in separate processes; in other words, the first layer is exposed, colour-developed, and dried, and then the second layer is coated and processed, then the third.

I watched the developing machine processing a film which already carried the yellow image, and which was adding the cyan. After development, the yellow film passed through a bleach bath, and was then toned, washed and dried, emerging with yellows and greens, but no reds or blues.

This system is being operated on a commercial scale in the production of advertising shorts (for the production of which a cartoon gallows has been installed, operated by D. G. Daggett), various "flashes," and film strips. It has the advantage of comparative simplicity in operation and dependability of results.



This is the camera used by Jack Coote for his British Tricolour System

Larger Premises

In order that a larger output may be obtained than is possible in the present tiny plant, new premises are being acquired, where it is envisaged that a plant of fairly large capacity may be installed.

A development of the future is the single-negative system above referred to. The practical advantages of it are evident—chiefly that it can be exposed in a standard camera, and that it may be expected to give a higher standard of definition.

The stock contains the usual three-colour sensitive layers, but not, as in the Agfacolor process, containing colour formers; each layer is separated by a half-thou' foil of regenerated celluloid. After exposure, the film is processed in such a manner that the latent image in the outermost layer only is developed; this is the blue record. The film is washed and dried, but not fixed, and by the use of infra-red light, to which the negative stock is not

Continued on page xx

GOOD PROCESSING RESULTS—*From page xix*

sensitive, but to which the special duping positive is, a print is made of this blue record.

The negative is then immersed in water for a few minutes, when it becomes possible to peel off the developed layer, which is scrapped. Thus the second layer containing the green record is exposed for development, and is printed as before with infra-red light. Finally, the second layer is stripped off, leaving the third layer—the red record—which can be developed and used on its original base, or can, if preferred, be duped as in the case of the other layers.

Summing up, the process is obviously ingenious, and appears very practicable. The stripping principle enables the negative to be exposed in an orthodox camera and, I should imagine, to produce images of sharper quality than is possible with a three-film camera. There seems little risk of failure in the subsequent processing of the negative, since before each layer is stripped the dupe positive can be checked to see that a satisfactory record has been obtained. The positive processing is, as I have said, capable of first-class results.

It is not, incidentally, intended that the system shall be processed in black-and-white labs., although the possibility of an ordinary lab. starting a colour department is not overlooked.

Finally, one feels that Jack Coote is aware of the difficulties which have to be faced and solved, and can be relied upon to overcome them. I can conscientiously say that I have never before witnessed a first demonstration of a colour system which showed such high promise.

A Non-Royalty System

A COMPLETE recording channel, for both film and disc, with a number of innovations, is now in production by Pioneer Films, of Gray's Inn Road. Features of the equipment, which was demonstrated to me by S. Katz, are the provision of noise reduction (notwithstanding which no royalty is payable), cathode-ray tube monitoring, and a completely automatic disc recorder, which itself forms, with the amplifier, a complete recording channel.

The complete film and disc recording channel consists of a 35-mm. variable-area film recorder, main amplifier, mixer trolley, automatic disc recorder, play-back unit, four microphones of various types, lip-synchronising play-back and dubbing unit, cables, monitor and play-back speakers, and voltage stabiliser.

Led the Way

The film recording unit comprises a Capco recording camera mounted on a console with the necessary controls. The Capco recording camera needs no recommendation—it was, of course, the first unit to be commercially manufactured in this country, and was installed in the early days at the old B.I.P. studio, Elstree. The recorder provides a variable area track, recording by means of a string oscillograph, with a magnetically operated shutter for noise reduction. Lateral adjustment of the track is effected by an arm reading on an open scale graduated in thousandths. The back-swing of the beam can be viewed either through a microscope, or by noting its projected image on a small screen.

The console is of handsome appearance, with control panel and plug panel. Inside the console is a compartment for spare magazines and for tools.

Katz tells me that, in conjunction with S. Caplin, manufacturer of the recording camera, he is working on a novel design which will provide automatic threading; the end of the film will be simply inserted in the camera, and movement of a switch will thread it entirely automatically. The object of this is to economise time and reduce waits between reels of film.

A further development of a more far-reaching character I hinted at some months ago: cathode-ray tube recording. The advantages of the cathode-ray tube are: absolute faithfulness of response and absence of inertia. I am assured that in a few months' time a camera embodying this system will be completed.

Pioneer Films suggests that for certain classes of work—notably the production of 16-mm. tracks—disc recording offers certain advantages over film, notably in reduced cost. The disc-recorded sound can, of course, be subsequently dubbed on to film. Speed control is claimed to be so accurate that lip synchronisation can be maintained.

For a number of years Pioneer has produced an excellent disc recorder. Its new recorder is rather an amazing piece of equipment, being entirely automatic in operation, controlled throughout by press-buttons.

Two Speeds

In the first place, it is designed for operation at either 33⅓ or 78 r.p.m.; the drive from the 3-phase motor is by means of an endless belt, and movement of a lever switches the belt from one crowned pulled to another. The motor, the turn-table and the intermediate pulleys are separately mounted on rubber cushioning, and it is impossible to feel any vibration when the apparatus is running.

The cutter head is driven through an ingenious system of different lead-screws. In the first place, by pressing a knob the groove may be cut inwards or outwards, the direction of cut being indicated on a small dial; the pitch of the groove may be varied from 80 to 120 per inch. Pressure of another button lowers the cutting head gently on to the wax, its movement being cushioned by an air piston; the cutting pressure can be varied by an adjustable spring. The impedance of the cutter is 200 ohms. A third button lifts the head up, a fourth produces a quick run-in groove, and a fifth the run-out groove. All the press-buttons control micro-switches which actuate solenoids.

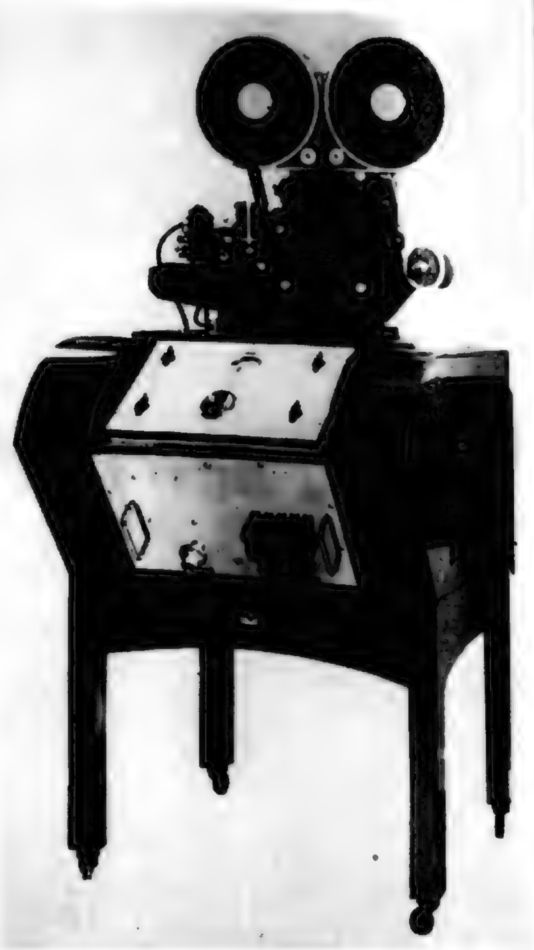
Play-back Pick-up

In the present model the swarf is removed by an oscillating brush, but a suction device is being fitted. For play-back a very lightly loaded pick-up is provided, with a scale enabling any part of the track to be picked up; if desired, a groove counter may be added, so that the actual groove may be selected.

The disc recorder is completed by a circular Perspex cover, which shields it from dust when not in use, but can be easily removed for servicing.

The mixer console is a well-designed piece of equipment. A feature of it is the small cathode-ray tube on which the signal can be monitored; this in addition to a peak-reading needle-type meter. A signal generator is built into the console for testing purposes, giving four definite frequencies. Provision is made for the mixer operator to record announcements or processing instructions, while movement of a switch puts him in touch over an inter-com. with the sound camera operator. Provision is made for four microphone inputs, each with its own gain control, and an equaliser gives a very wide range of bass and treble control.

The amplifier unit contains three chassis. The first chassis incorporates the main amplifier, having an undistorted output of 12 to 15 watts, and fitted with all necessary change-over switches, gain controls for different input channels, tone controls, and valve tester. The second chassis supplies the film and disc monitors; it has an output of 4 watts only. The third chassis comprises the noise reduction amplifier, providing an envelope current operating the shutter on the recording camera; provision is made for separate adjustment of delays in opening and closing.



General view of the Pioneer recorder, described in this article by R. Howard Cricks

Voltage Stabiliser

The camera and disc recorder are fitted with 3-phase synchronous motors. In order to maintain correct voltage on the amplifiers, a rotary voltage stabiliser is provided, running from a single-phase supply.

One very practical point of the equipment is that provision is made for temporary installation in a studio. Instead of the various cables being permanently installed, an armoured flexible cable is provided, made up in 25-ft. lengths, including all mains, speech and monitoring lines.

Not the least impressive feature of the equipment is its handsome appearance. The consoles are admirably designed pieces of furniture. The generous use of Perspex gives a modern appearance, the various control panels being made of frosted Perspex illuminated from behind—a feature which not only gives a striking appearance, but must be very convenient in operation, since all the markings are clearly visible.

Like most manufacturers to-day, Pioneer are exporting the bulk of their output; in particular, the firm of Ama, of Bombay, is ordering quite a number of channels, and others are going to several European countries. S. Katz hopes, however, that within six months he will be able to supply home orders.

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The six factories of Ilford Limited are working to capacity to satisfy the demands of the photographic trade at home and overseas. Those products which are specially made for the Cine Industry are now coded for easy reference and for simplification of ordering. Details of the code are given below :—

1. The first numeral indicates the thickness of the film base to the nearest 1/1,000th inch.
2. The first letter indicates the colour sensitivity of the emulsion.
   - **B** = Sensitive to Blue and shorter wavelengths only.
   - **G** = Sensitive to Yellow and Green and shorter wavelengths only.
   - **R** = Sensitive to Red and shorter wavelengths only.
3. The terminal letter "W" indicates that the film is in the fine-grain positive class of material.

For example the code **5 B W** gives immediately the characteristics of **ILFORD FINE GRAIN RELEASE POSITIVE CINE FILM**

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RECORDING THEATRE IS BEING BUILT— *From page x*

additional sound stages. But the company does not expect building licences for this work to be granted for several months. So Kendrick got busy on an initial planning period . . . and has built a skeleton studio of Nissen huts.

These huts have been put up to provide shops and offices to service the one existing stage. A large hangar is designed to act as a set assembly plant. Partially completed set can be put up on the stage in a matter of hours and not days. In this way Alliance is beating the space shortage and keeping budgets and schedules down to a minimum.

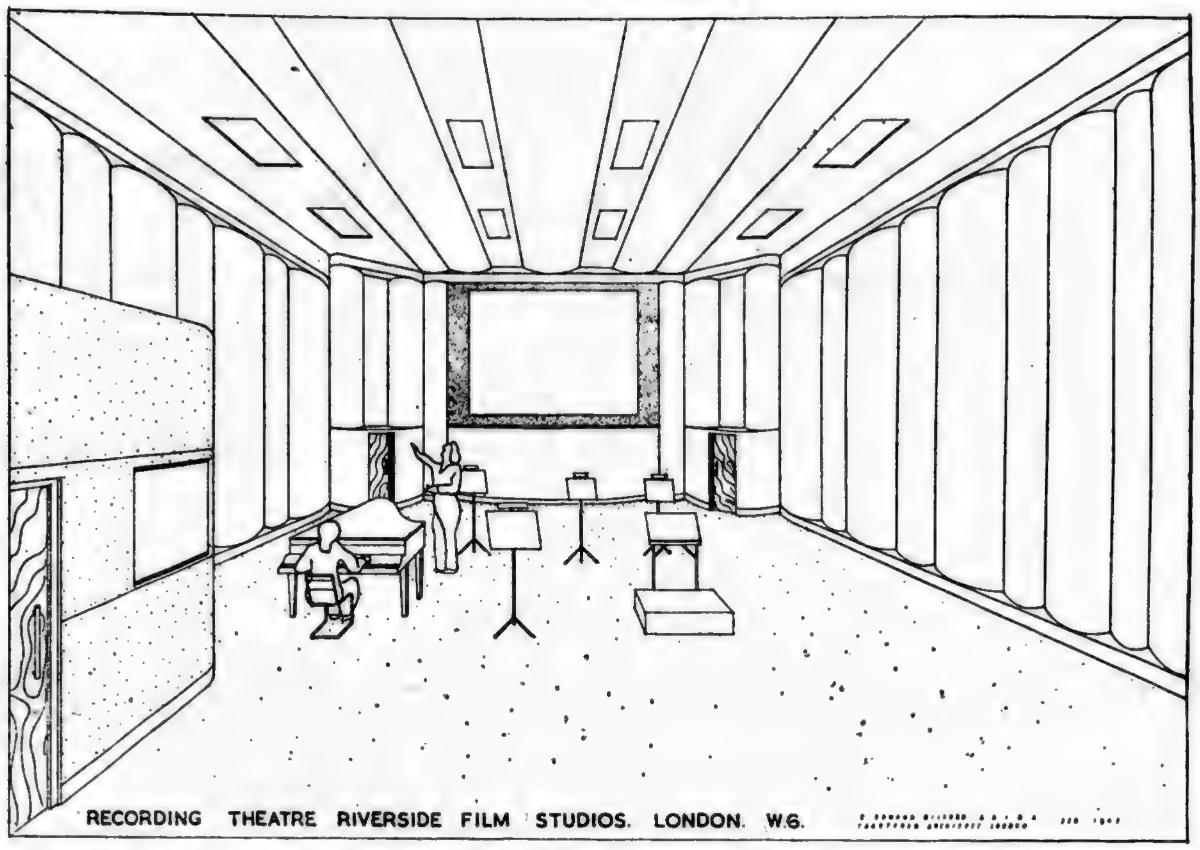
Twickenham is already fitted out with a mercury arc rectifier plant. The company, short of space, finds that this type of gear conserves space and has the great advantage of needing considerably less attention than a full-scale generating unit. The new Twickenham power plant will be adapted to the existing 500-kw. B.T.H. equipment. The lighting control is being changed to the contactor system. An electric-organ is being put in to control heat, ventilation, red lights and closing of doors.

Lighting gear itself has been delivered by G.E.C. and more—including double-negative arcs—is on its way. The Twickenham order stands thus:—

100 2-kw. G.E.C. housings, 12 5-kw. G.E.C. housings, 12 500-watt. baby spots, four double cans, six rifle lamps with stands M.R., six inkie dinkies, six sky pans M.R., eight single pans G.E.C. M.R., and four G.E.C. 150-amp. high intensity arc double negative.

Twickenham cutting rooms—at present being used by the allied company, Cromwell Studio, Southall—have been equipped with new "Acmiolas" and now has facilities for cutting up to three feature pictures at a time.

The position at Twickenham is, of course, still in a state of flux. But a direct short-term policy has assured that until the much-needed new stages can be built the studio can go ahead with a programme of feature productions.


RECORDING THEATRE RIVERSIDE FILM STUDIOS. LONDON. W.6.

This is an architect's impression of how the new Riverside recording theatre, now being built, will look when it is complete. Right: View of the present overcrowded sound department, situated beneath the new building

Multi-Channel Track System Planned

G. BURGESS

THE major construction job at Riverside is the building of a re-recording and dubbing theatre for use by the whole group. This is now in its initial stages of construction.

George Burgess, the Alliance recording supervisor, gave me full particulars of this venture. Burgess is responsible for much of the designing of this stage, together with architect Edmund Wilford, London RCA engineers and the RCA Hollywood expert, Mike Rettinger.

The music stage is to incorporate facilities for multi-channel recording.

"There are few studios in this country which have this facility," Burgess points out. "We shall have two channels. The ideal is to have three channels or more; but that would need larger premises than we have to spare."

He is working on the designs made by the Hollywood man, Mike Rettinger. Rettinger laid the ground work for present-day music stage designs; he designed the much-praised theatres at the Republic studios.

The Riverside plasterers' shop has been moved to new quarters to make it possible to build the music theatre on the roof of the existing sound room. The old still room and art department has also been moved. The area of the stage will be 60 ft. by 40 ft., and the roof of the present buildings will be heightened to a total of 22 ft. This will provide a cubic capacity of approximately 50,000 cubic feet.

An echo room is to be built at the screen end of the stage. Although this takes up very little floor area, the fact that it will be 22 ft. high will, says Burgess, give it the necessary cubic capacity for the job.

A separate room for vocalists, choirs or commentators is being built in the diagonally opposite corner to the echo room. Next to the vocal room is the main control block, including rooms for two recording channels, a monitor room for music recording, and a dark room. On the second storey to this block there is to be the projection room, rewind bay, and a special re-recording cutting room.

The whole business of acoustics is not simplified by the fact that, if anything, the theatre will be on the small side. Burgess is keeping to the principle of convex wall pattern instead of a concave design, which tends to create focal points for the sound. The walls are to be treated with rock wool. In front of them will be arranged the plywood convex splays, each of different dimensions, carefully worked out to conform to the accepted frequency curve. A few splays are to be omitted and built in to adjust the acoustical conditions of the stage when it is possible to make tests.

Among the details is a system to facilitate the work of whoever is conducting an orchestra during a musical session. A device will enable the conductor, by a flick of a switch, to hear through his 'phones either the orchestra track, the solo vocal track, or a mixer. He will also be able to cut in to a film guide track at will.

Cables are to be run from the recording rooms to the garage on the lot. An additional channel could then be set up in the garage if necessary, either to supplement the re-recording work or to be put into use in cases of emergency on either of the two production stages.

These are some of the features to be included in the re-recording gear:

Eight-way mixing with automatic background suppression. All eight heads are fitted for push-pull or standard track.

Three compressors, so that up to three tracks can be separately compressed.

Push-button control of compensation. This overcomes the difficulties of manual compensation control.

The RCA LG230Rs are being put in for re-recording with the PM49 channel. A new console is being built for use in the control room. The RCA LG230P projectors are being put into the pre-view theatres both at Southall and Twickenham. Two of the Riverside PM35 studio rack channels have been modified for compression.

RCA Apparatus

This will be the final recording equipment set up:

One PM38E will be at Riverside for floor shooting. The PM49 will be installed for re-recording, with the LG230R equipment. Two PM35s will be mobile, used by Riverside, Southall and Twickenham for location and general recording truck work. A mobile PM45 will be a stand-by and an additional

Continued on page xxv

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SOUTHALL IS READY TO BUILD—*From page xxiii*

location unit. All channels will be fitted for push-pull or standard recording.

The work on the new music stage is expected to be completed by August of this year. Dorman Long, doing the steel work, is a subcontractor to Hickmans, who is the general contractor for the job.

Good Progress in Reconstruction

L. LONDON

LOU LONDON, one time managing the Islington studio, is in charge of the Southall studio for the group. He has taken on no small job, for Southall is to be one of the main centres for expansion inside the group, as outlined by the company's architect, Edmund C. Wilford.

Southall has recently completed its first picture. It was hard work; but by sheer ingenuity and good team work the picture was made on one stage (except for two scenes at Twickenham) and finished only a few days over the schedule in spite of the problems of the recent fuel crisis.

The major part of the rehabilitation programme has been the building of a service plant. Plasterers, electricians, painters and carpenters have small—but effective—shops. The canteen, with its modern kitchen, particularly sets a high standard.

The studio's short-term policy is to keep up production with its 125 ft. by 60 ft. stage, serviced by a compact service plant which has been developed during the last two or three months.

But, looking to the future, the company intends to put up the additional stage. This will be built—when the Government gives the word "Go"—on an adjacent piece of land which was purchased by the company a year ago. This land covers 52,500 sq. ft., bringing the total lot up to 117,750 sq. ft. Cromwell Studios were acquired from the previous owner Metropolitan Films, as soon as Fairey Aviation quit the premises earlier this year.

The new lot can be cleared easily for building work, the only thing standing on it being a dilapidated carpenters' shed.

New equipment has been installed, the major part of the rebuilding programme being done by Bastibels, Mayfair. RCA has put in a new sound channel, while Crompton Parkinson designed the electrical layout, most of which was put in by G. E. Taylor, of Wimbledon.

The carpenters' shop is well equipped for a small studio. Most of the machinery here was manufactured by Sagar. Some of it was taken over from the previous owner of this part of the new lot.

Improved Power Supply

Plans have been completed to instal an induction plant into the carpenters' shop so that dust and shavings will be drawn away automatically from every machine. This will, of course, be electrically driven.

The electrical supply has been improved, and the ingoing current from the North Met. now passes through a Mather and Platt converter, 6-phase, 50 cycles, 400 kva, 1,000-1,500 amps. The British Electrical Transformer (440 kva., 50 cycles) completes the power unit.

The studio, of course, had its problems like most of the major companies, in getting adequate supplies of new equipment. A large order has been delivered by G.E.C. and Mole-Richardson:

Fifty 2-kw. G.E.C. lamp housings, 10 5-kw. lamp housings, 8 500 baby spots, 12 Single light Broads, G.E.C.; 10 G.E.C. 150-amp. double-negative high-intensity cans; 25 2-kw. housings, M.R.; 5 5-kw. housings, M.R.; 4 baby spots, M.R.; 12 5-kw. sky pans, M.R.; 8 rifles, M.R.; 12 5-light spots, M.R.; 12 1-light broads, M.R.; and 6 65-amp. high-intensity arcs, M.R.

The studio has a fresh and clean smell about it. New paint is everywhere. There are many modern improvements. The dressing-room and make-up room wing, running down the side of the stage, has been veritably rebuilt. This area has been repartitioned off to provide some 15 medium-size rooms branching from one central corridor. Here are well-equipped wardrobe, make-up, electrical engineers' and artists' rooms.

Cutting rooms are not provided in the studio at the moment, but facilities are available at Twickenham for producers who make use of the Cromwell Studios.

By the way, camera gear includes two velocilators, two Mitchell cameras.

These are the heads of studio departments: M. Lyons, master carpenter; A. Hill, chief electrician; T. Money (known to those technicians who worked at Twickenham before the war), property master; John Searle, master painter, and Ted Thomas, master plasterer.

Interior of the new art department at Southall studios, which will be enlarged when the second stage is put up

Looking to the Future

BY way of summary, let us consider some of the production prospects for the next few months. A lot is going to depend on the outcome of the present fuel emergency. This cannot be over emphasised. Unless we have the tools—raw material, whether it be film stock or bricks—we cannot finish the job.

Our efforts so far give us a current total of these facilities:

16 studios
53 sound stages
524,697 sq. ft. of production space

This is excellent when it is realised that exactly a year ago British studios were represented by:

10 studios
41 sound stages
382,955 sq. ft. of production space

That is no small increase, and one which should be showing a corresponding increase in the number of films made in our studios towards the end of this year. Those 12 extra stages should be capable of accounting for at least an extra 12 pictures per year, and should show an increase of about seven pictures by next December.

But it would be stupid to expect such a product increase if the hazards of the past few months are to be repeated. It is this whole subject of increased British product which is causing such alarm in the exhibiting side of the business. The 49 major features made in 1946 (excluding any "featurettes") is barely enough to satisfy the current exhibitors' quota obligations; certainly it would not be adequate to meet any increase in quota, which many people visualise to be one of the major changes contemplated by the Board of Trade in the new Act.

The most we can expect is that by late 1948 these facilities will be at our disposal:

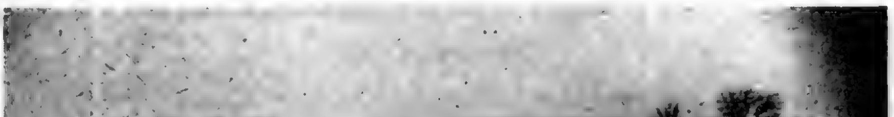
20 studios
62 stages
623,244 sq. ft. of production space

Compare that with the 2,406,000 sq. ft. operated by Hollywood. In simple words: We cannot have an Industry which can compete for quantity and capital turnover in the world markets with Hollywood until we have built three times as many sound stages as we now have in existence. People who talk about the *great* British film production industry should realise that it will be many years before such a building programme is complete . . . many years before it could even be started.

We can console ourselves with this thought: that although during the past 12 months we have made some very bad films, we have also made many films which are as good as—and we believe in many cases better than—pictures made anywhere else in the world.

During the coming quarter we have every chance of maintaining this high standard in film craftsmanship.

We have a very busy time ahead.



The foreground buildings in this view of the Twickenham studio are to be scrapped to provide the site for the two new stages

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SOME RESULTS OF SCIENTIFIC INVESTIGATION OF THE LATENT PHOTOGRAPH IMAGE

Dr. W. F. Berg's Paper to the B.K.S.

HOW the latent photographic image is formed, and how science explains phenomena such as the failure of the eciprocity law, formed the subject of a paper o the B.K.S., given recently by W. F. Berg, D.Sc., Ph.D., F.Inst.P., F.R.P.S.

Dr. Berg first recalled the paper given to he society some three years ago, when Proessor N. F. Mott described the latent image heories developed by himself and Professor Gurney. A difficulty in the way of investiating photographic phenomena is the exremely small size of the image grains—about billion to each square centimetre of emulsion urface—and the minute amount of silver resent in the latent (undeveloped) image; in 00,000,000 ft. of exposed film, the amount of atent image silver would be about 1 grain.

mpurities Necessary

The Gurney-Mott latent image theory is ased on two experiences on large crystals of ilver halides. These crystals exhibit ionic onductivity—that is, conductivity of electric urrents due to the movement of ions—which ffect depends largely on temperature. Under he influence of light, an additional conducivity is found, which is due to electrons being eleased from the bromine ions and then able o move across the crystal under the influence f an electric field; this form of conductivity oes not, of course, depend on temperature.

It is known that certain impurities are necesary to make photographic emulsion sensitive. hese impurities have long been regarded as oncentration or sensitivity specks on which he latent image collects—presumably they ct by trapping electrons released by light, hus becoming negatively charged and attractng the positive ions, which constitute the atent image.

lide Illustrations

Dr. Berg showed slides from originals made the electron microscope, of individual mulsion grains, unexposed and exposed. The eveloped grain consists of a tangled mass of ilver, looking like a ball of steel wool; the mpression is created that the developed silver squirted from the body of the grain like ing sugar from an icing gun. Experiment ows that the latent image speck must be of certain minimum critical size before it can duce the rapid development characteristic of grain carrying a latent image.

The Gurney-Mott theory accounts for the henomenon of failure of the reciprocity law—that is, that a given product of time and intensity does not always give rise to the same density.

The illustration below shows four characteristic curves, made at exposure times varying from 1,000 seconds to 1/1,000th second; a suitable density is selected, and the shift of the curve for this density is plotted on to suitable ordinates, producing the curve shown.

Gurney and Mott accounted for reciprocity failure by considering that the electronic process is fast and the ionic process relatively sluggish.

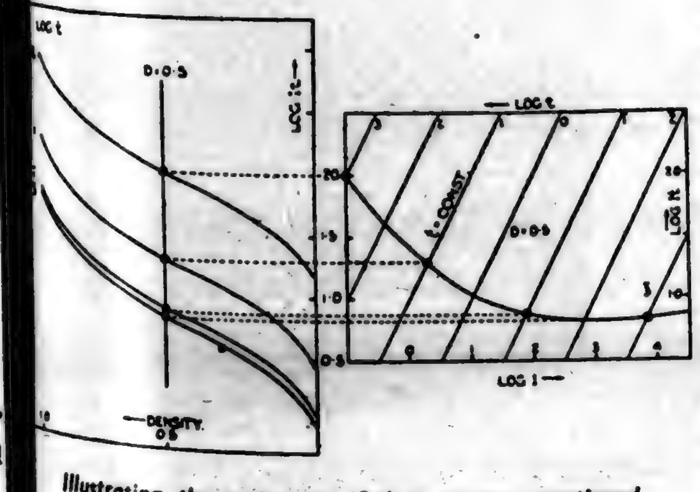
The distribution of the latent image within the emulsion grain is investigated by developing an exposed emulsion with a surface developer which, containing no solvent for the silver halide, will develop only those specks situated on the surface of the grain; the emulsion is then bleached, so destroying the surface latent image without affecting the internal image. A third solution is applied capable of developing the image within the grain; this may be an ordinary M.Q. developer containing hypo.

Herschel Effect

Using this method it is found that a subsurface image is obtained with exposures of the same order as those causing the surface image, but that a deep internal image is also formed, which is much slower and does not play an appreciable part in normal exposures.

An effect dependent on latent image distribution is the Herschel effect—the destruction by red light of a latent image. It is assumed that the red light is absorbed by the latent image silver specks, which in consequence emit an electron; the remaining speck is positively charged, and as a result loses a positive silver ion; thus a complete silver atom is lost for each quantum of light absorbed.

If two exposures are added, then as a rule the resulting density is larger than the sum of the densities produced by the individual exposures. The explanation of this is the so-called "sub-developable latent image," or sub-image. The existence of a sub-image may be demonstrated by means of latent image intensification (known in America as "latensification"), in which the sub-image can be built up to a full image by a post-exposure at a sufficiently low intensity. At this low intensity the light forms but little new latent image, but it does continue to build up the sub-image specks until they are sufficiently large to form a latent image. It is concluded that low-intensity reciprocity failure is confined to the stage of sub-image formation, and does not occur in the second stage of completion of the latent image.



Illustrating the reciprocity failure curves mentioned in the paper

On the other hand, high-intensity failure can be shown to be confined to the second stage in the formation of the latent image. Latensification may increase the effective speed of an emulsion—examples were shown in the form of curves; it may often be more efficient than over-development.

The discussion following the paper centred chiefly on practical applications of the last-mentioned phenomena. G. S. Moore gave instances in which the effective speed and contrast of a sound negative could be increased by means of a pre-fogging exposure; he gave the rule that the shorter exposure always comes first; if the camera exposure is going to be short, a subsequent long low-intensity exposure—perhaps 15 or 30 minutes—will increase the effective speed; if the camera exposure is to be long and at low intensity, the latensification exposure must be brief, and must precede the camera exposure.

Replying to a question relating to internal development, Dr. Berg stated that the increase in speed due to it is quite insignificant. A developer producing this effect, pyro-metol, tended to give a grainy image.

F. Bush raised an interesting point relating to the sub-image effect. It might, he said, be necessary in process work to give an emulsion a second exposure some weeks after the first exposure, and he had found that due to the lapse of time, the first image tended to build up; Dr. Berg advised that the film should not be developed for 24 hours, the delay giving the second image time to build up to a substantially equal amount. Image build-up was, he said, a peculiarity of certain emulsions; other emulsions showed a loss of latent image after time.

W. Buckstone recalled that in the Friese-Greene colour system advantage was taken of the principle; a narrow white sector was left in the shutter, which presumably had the effect of providing a pre-exposure. The effect, said Dr. Berg, would be more in the nature of altering the form of the characteristic curve rather than of increasing speed.

R. H. C.

From page xiv

DIRECTORS WHO IGNORE STILL CAMERAMAN

portrait sitting. That also goes for producers and directors.

It is when members of the unit accept the still cameraman as part of the unit, and not consider him an outsider, that the best results can be achieved. My last picture, "Deep End," provides a good example. I feel that the stills I have produced on this are among my best. The reason is that I had full unit co-operation, with lighting cameraman Otto Heller and his crew of Gus Drisse and Bob Day to help me. Both director Cavalcanti and his first assistant Dicky Leeman, have been most helpful.

Otto showed as much interest in viewing my negatives and final prints as he did in his own rushes.

There is the root of the trouble on the floor. Many directors are stubbornly indifferent to the presence of the still cameraman, especially if they become behind schedule, while many cameramen take little or no interest in the still work. They are heedless of the fact that the results, if poor, may well reflect on their own work!

Since I was released from the Services in 1945, after being in Africa, I have noticed a definite change for the better. Working with Jimmy Carter, with whom I was associated at Twickenham during the Julius Hagen days, makes life better from the personal point of view; but, on the whole, the studio still cameraman has at last gained something like his proper status in the Industry.

There are many things we need, above all, new blood to carry on the job; but the future was made for improvements.

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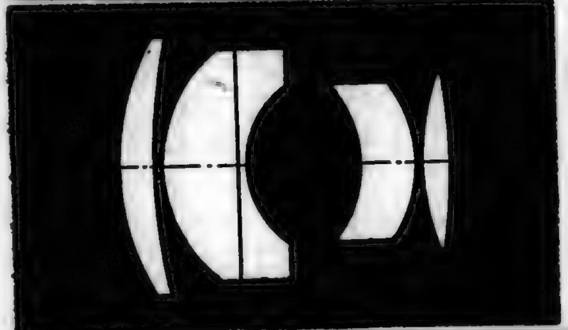

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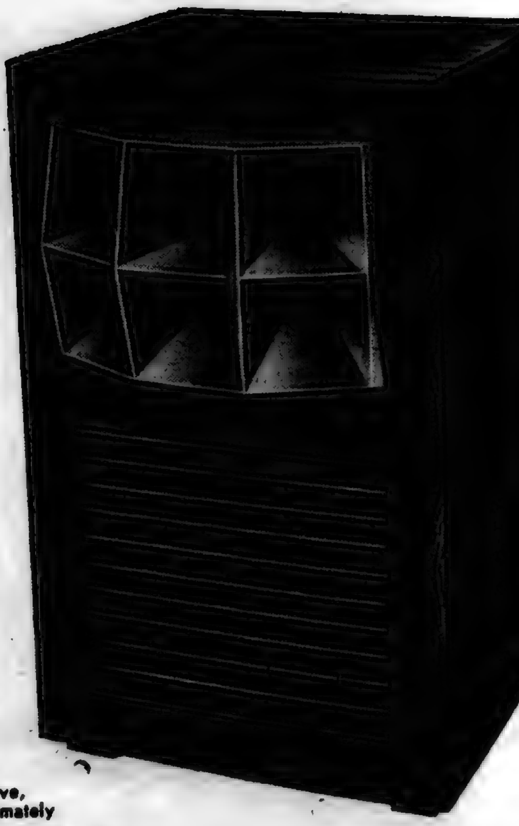

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YOU CAN BUY THIS IN MAY

Hewitt Produces a High-Pressure Mercury Vapour Lamp

THE first studio lamp to use the new B.T.H. 5 kw. high-pressure compact source bulb will be ready for sale during the first week in May. It is the "Hewitt Universal" high-pressure mercury arc lamp, made by Leysfield Engineering at Sunbury-on-Thames, and marketed by Multiple H.D. Industries.

The lamp has been designed after research work and tests carried out at the Nettlefold Studios, in association with B.T.H., manufacturers of the bulb.

Prototype Features

A prototype of the lamp contains a number of interesting features which have been developed to overcome the early problems associated with the high-pressure lamp.

The lamp contains a patented simmering device—a special heating oven—and an automatic dowsing shutter, which, once the lamp has been initially heated up, enables it to be struck or dowsed instantaneously.

A compact box-like structure suspended from the base of the housing contains the high-voltage transformer, condensers and chokes which make up the starting switch assembly. This entire assembly is mounted directly on to the rear portion of the body, which also carries the lamp mounting and focusing mechanism. By unfastening a series of captive screws, the entire assembly can be withdrawn from the body.

Three control switches are mounted on the rear of the starter assembly casing. The first switch controls the low amperage starting current—12 amps.; the second switch is brought in to heat up the lamp for six to eight minutes before the main striking switch is brought into operation. Once this sequence has been performed, the simmering device, incorporating three torrie bars, maintains the vaporising temperature, and the lamp can be switched on and off as required. The dowsing shutter automatically drops when the main switch is turned off.

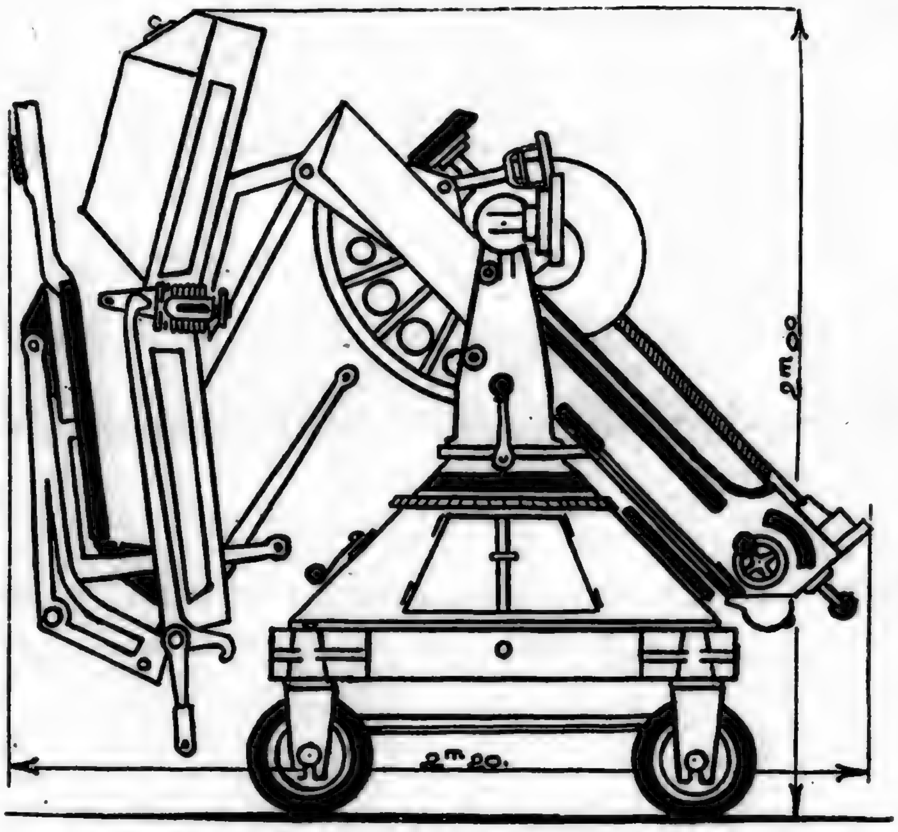
Tapped Resistance

The resistance for the lamp can be supplied as a separate unit or fitted to the "Hewitt Universal" standard winch stand. It is tapped for 115, 112.5 or 110 volts, so that the lamp can be interchanged between studios having different supply pressures. This is important in view of the fact that the colour brightness of the lamp drops if the supply falls below the correct operating voltage.

The advantage of the high-pressure lamp is that it is silent in operation, and the overall weight is considerably less than an H.I. arc of similar capacity. It is claimed that colour correction of the lamp comparable to that of the H.I. has been achieved.

W. G. A.

Illustration shows the new Hewitt 5 kw. mercury vapour lamp, described above



An extensible camera crane capable of being collapsed to occupy a small floor and height area is described in a recent issue of "La Cinematographie Francaise." The maximum height to which the camera can be raised is 19½ ft. from the ground, while when retracted to the utmost it occupies a space of 7 ft. 3 in. in length, 6 ft. 7 in. in height, and just under 5 ft. in width. Clearance between wheels is 3 ft. 3 in.

As can be seen in the illustration, the crane is jointed, the top portion folding over the front to a point which only clears the ground by a few inches. When extended the end is able to make a full revolve of 360 degrees, the platform pivoting to 180 degrees. It is possible to pre-set the extent of the revolve required, an electric motor governing movement. A scale with pointers ensures a return to the point previously chosen in the event of retakes being necessary.

The crane can pass through a doorway 4 ft. 2 in. by 6 ft. 9 in., and the structure of the wheels and base enables a right angle turn in a corridor with ease.

A PLASTERER DISCUSSES HIS JOB

THE Film Production Division of the B.K.S. has extended its interest to the important craft of the plasterer. J. H. Grogan, secretary of the plasterers' branch of the N.A.T.K.E., traced briefly the history and development of plaster work, which he described as one of the oldest crafts. Plaster is manufactured from a rock known as gypsum, which was first found in abundance around Paris, and became known as plaster of Paris. During the latter part of the nineteenth century a new method of plastering was introduced, consisting in reinforcing the plaster with tow, which enabled the plasterer to make his casts thinner and lighter. Later it was found that by using canvas and light timber to reinforce the plaster, the casts were more serviceable; with the development of steel construction this new form of plastering completely revolutionised interior decorating.

The first time plaster casts were used in the theatre was for the production of "Romeo and Juliet" in 1860, at the Lyceum Theatre. Plaster has since been frequently used in the theatre, but it was not until the advent of the film Industry that plastering came into its own as a medium for securing the desired effects in stage sets. Any conceivable effect can be reproduced: stone, brick, cave, rock or weathered timber, columns, cornices and dadoes, architraves, skirtings, panelling, ornamental picture frames, statues: all can be reproduced to perfection in plaster.

If a director wants a vase that will break at the slightest touch, the plasterer makes it; if a building has to collapse, the plasterer makes the bricks, using a mixture of cork and plaster which is light yet strong. Plaster casts can be made strong enough to walk or run upon. For miniature sets the plasterer is once again called upon to reproduce the bleakness of mountainous country, houses and villages, and even people. To secure trick effects plaster is used to great effect, such as the ceiling piece for the hanging miniature.

Moulding Methods

Grogan described various methods of moulding plaster. First, to produce a brick effect, an area 6 ft. by 5 ft. is laid out with rules, and covered with plaster and sand; the joints of the brickwork are marked out, and when the plaster is set the bricks are rubbed up with a wire brush to secure the desired weather effect. The model is then painted with three coats of shellac, which when dry is dusted with french chalk, and is then greased with a mixture of tallow and paraffin or linseed oil.

Plaster is then applied to a thickness of ¼ in., then a layer of canvas is stretched over it, and again brushed over with plaster. Battens are then applied, covered with plaster, and then with a second layer of canvas soaked in plaster. Still more plaster is applied, then the job is left to set, which takes about 30 minutes. The model is then taken off the mould, shellacked, french-chalked and greased, and is then ready for casting bricks for the set. These are "skin casts"—that is, they are not reinforced wih timber, and are only about ¼ in. to ⅜ in. thick. The sections are nailed to a frame, the joints covered with plaster, and the whole is then painted.

The speaker discussed many refinements of the plasterer's art which are used for fine work, and illustrated his remarks by slides of all types of casts.

In course of a discussion on various types of plaster, it was mentioned that there were no fewer than 380 types in general use.

NEW DEVELOPMENTS IN SOUND TECHNIQUE

Described by

B. C. Sewell

FOR the third joint meeting between the A.C.T. and the B.K.S., held recently at the G.B. Theatre, B. C. Sewell, M.B.K.S., of the Lime Grove studios, gave a comprehensive paper on the latest developments in sound recording technique.

Sewell commenced his paper by a review of the acoustic problems involved and, in particular, the difficulties associated with sound reflections. When the microphone is a quarter wave-length from a reflecting surface, the reflected velocity wave is in phase with the direct wave, whereas the compression wave has changed phase by 180 deg.; the reverse is the case at a half wave-length distance. Thus at certain frequencies the sound intensity experienced by the microphone at a given distance from a reflecting surface will be enhanced, and at intermediate frequencies reduced. This explains the difficulty of recording with the microphone close to a reflecting surface such as a wall or table.

The measurement of the intensity of sound is logarithmic, the decibel being ten times the logarithm of the ratio of any two sounds. At 1,000 cycles per second it corresponds to the sensation level, but at lower frequencies it differs widely. The unit of loudness is the phon. If a 1,000-cycle tone is just audible, that is zero db. sensation level, and is then raised to 40 db., it has a loudness of 40 phons. But if a 50-cycle tone is raised in the same manner from zero to 40 db., its loudness is 90 phons; 40 phons is comfortable listening, whereas 90 phons is deafening. Equalisation circuits have to be employed in recording to obtain a balance of frequencies suited to the chosen level of reproduction.

Following a review of various types of microphones, Sewell turned to the recording channel. Ideally, the recording medium must be capable of being modulated with equal efficiency over its entire frequency range, and no components may be introduced which are not present in the original sound. There should be no pitch modulation or flutter. Another important consideration is noise background, or surface noise; the amount by which the loudness of the highest signal exceeds that of the noise is termed the volume range, and this should be as large as possible. The advent of the new fine grain film stocks has considerably reduced the surface noise with both area and density recording.

Flutter Causes

For investigating the causes of flutter, it is essential to have a means of measuring it. A flutter meter consists of a selective amplifier tuned to the frequency of the test tone employed, followed by a limiter and a discriminator. A double-triode drives a central zero meter which indicates the departure of the frequency from the mean, and also slow variation. A cathode-ray oscilloscope is used to indicate the waveform and amplitude of the flutter.

Sewell briefly surveyed two alternative methods of recording: disc and magnetic tape. In a recent demonstration of the former, quality was very high, and the surface noise compared well with that of film. The magnetic tape method was exemplified in the German Magnetophon; the system is reliable, background is low, and the frequency response can easily be made as good as a film system. Means for synchronisation with a pictorial record have not yet been developed. The tape is very cheap to operate, but a serious disadvantage for motion picture work is the invisibility of the record.

Intelligibility is a primary requisite in the recording and reproduction of speech. Removal of the lower frequencies has little effect on intelligibility, but of the upper frequency range the reverse is true. The maintenance of a level frequency characteristic so that high frequency components have their full value becomes difficult when acoustics have to be taken into account.

Equalisation

In recording, reverberation time is generally low, and low frequency response irregularities can usually be robbed of their undesirable effects of bass accentuation by suitable equalisation. In theatres, however, reverberation time is longer, and a bass component may be artificially augmented and prolonged, so rendering inaudible a higher frequency sound and having a serious effect on intelligibility. It is often considered desirable to give dialogue recordings a lower bass content than would otherwise be used in order to improve the intelligibility.

The use of volume compression is desirable in order to maintain the performance level above the level of extraneous noise. Electronic compression has two functions: it enables consonants to be given their full value while reducing the level of vowel sounds; and since the range of loudness is evened out, it is possible to record a signal of higher general level, which tends to overcome film background noise. Syllable articulation is also improved.

A device of similar nature is the background suppressor, which serves in a re-recording circuit to reduce the volume of background music or effects when a dialogue signal is present. Two signals are fed through the circuit, the dialogue and the background combination; the dialogue signal operates a relay when it reaches a sufficient strength, which causes an attenuation in the background circuit.

By far the greater part of energy in speech lies in the region below 1,000 cycles; generally, the greatest energy is found at about 400 cycles for male voices and 700 cycles for female voices. It has sometimes been considered an advantage therefore to boost high frequencies in recording, and apply correction in reproduction, so obtaining a reduction in film surface noise. The risk of overload distortion, particularly of sibilants, is, however, increased; pre- and post-equalisation as it is called is therefore of doubtful value for dialogue, but may be employed for piano recording.

Sewell concluded his paper by reference to sound perspective and stereophony. If the image of an artist on the screen is increased in size—equivalent to halving the apparent viewing distance—the sound should be louder and less reverberant. If a speaker has his back to the camera a more reverberant effect is best. It is important for the voice of a speaker off-screen to have the proper perspective. The ratio of direct to reflected energy depends upon the type of microphone and the nature of the set; the matter is one of personal judgment.

We can do nothing to indicate whether a speaker is off-left or off-right, except by the use of two or more microphones, recording and reproducing channels. Considerable development has been carried out on these lines in America and Holland, and twin stereophonic tracks have been recorded on the Magnetophon. There can be little doubt that the field for dramatic use of sound can be greatly widened by the addition of this new dimension.

Penumbra Advantages

In reply to Norman Leevers, Sewell stated that the advantage of the penumbra system of density recording, notwithstanding its more complicated optical system, was that it could be given non-linear characteristics.

In reply to questions regarding volume compression, the speaker stated that such a circuit should have a delay of not more than 0.7 millisecond, and the control should have a rising frequency characteristic; the amount of compression normally used was 16 db. into 8 db. It might be desirable to vary this ratio, for instance, on a noisy set; it was better applied in the original recording, although it could be increased in re-recording. Some types of dialogue require less compression than others—particularly dialogue which is not declamatory.

R. H. C.

Concluded from page iii

"Trade Unions Must Aim at Having Only Skilled Craftsmen and Productive Workers"

hour, and often dismissed at short notice, and even technicians paid by the week were paid off between productions.

During the war period we carried on under great difficulties. The effect of air raids on London, though not peculiar to the film industry, produced many *ad hoc* concessions from employers, as a genuine appreciation of their workers' efforts in trying circumstances. Managements readily accepted such things as absence or late arrival as part of the general round of war-time difficulties. There were also many new entrants to the industry, whose inexperience slowed down the tempo of production. At the same time, works' committees were formed in all the studios, and shop stewards given recognition. The result of all this was that the first comprehensive studio agreement, covering the majority of employees, was signed in August, 1944. It was the first charter for film studio workers, whose conditions of employment were established as second to none in comparison with other national industries.

But the tempo of production has not risen from the low level which, through force of circumstances, had to be acepted during the war years. The strict lines of demarcation, not only between the three unions, but also between different sections of the same union, cause loss of time and production efficiency. For example, why should it be necessary to have on any set a stand-by painter, a stand-by plasterer and a stand-by carpenter, when one man could easily do the small jobs which each of these men are from time to time called upon to undertake? *In all, I estimate that the output per man to-day is approximately half of what it was pre-war.*

New methods of production are being investigated by our research department, and some of these may revolutionise past standards, demanding that there should be no hard and fast limits between the duties of different grades of craftsmen and technicians. But we have reached an era in film making when there is no fear of shortage of jobs. There will be jobs for everyone for many years to come.

Yet studio staffs now expect many of the war-time concessions introduced as emergencies to become permanent, and instability is engendered too easily without appreciation of the fundamental fact that rights also imply obligations. Absenteeism has slowly risen to very serious proportions and, while this is the result of abuse by a minority, at the same time there are genuine cases where absenteeism is the direct result of less robust health in the post-war period, and other personal problems.

Employers must take a progressive outlook. More interest must be taken in the studio staffs as individuals, and a real effort must be made to reduce overtime to a minimum. In addition, everything possible should be done to grapple with present travel conditions and housing problems. On thier part, employees must cultivate a greater sense of responsibility and, given co-operation, I believe they will. Strikes, threatened strikes, restrictive practices and unjustified absenteeism harm not only the employer, but inflict injury on the industry as a whole. And by harming the industry, they eventually injure themselves, because a sick industry cannot offer either security or improved conditions.

An increase in output is essential, and this can only be achieved by a willing worker. Trade unions must aim at having only skilled craftsmen and productive workers in their organisations, and must demand a standard of skill and output which makes it a privilege to belong to a highly efficient and respected body. Industry is not a game in which time is to be wasted while workers gain points against management, or *vice versa*.

It is time to co-operate now: tomorrow will be too late.

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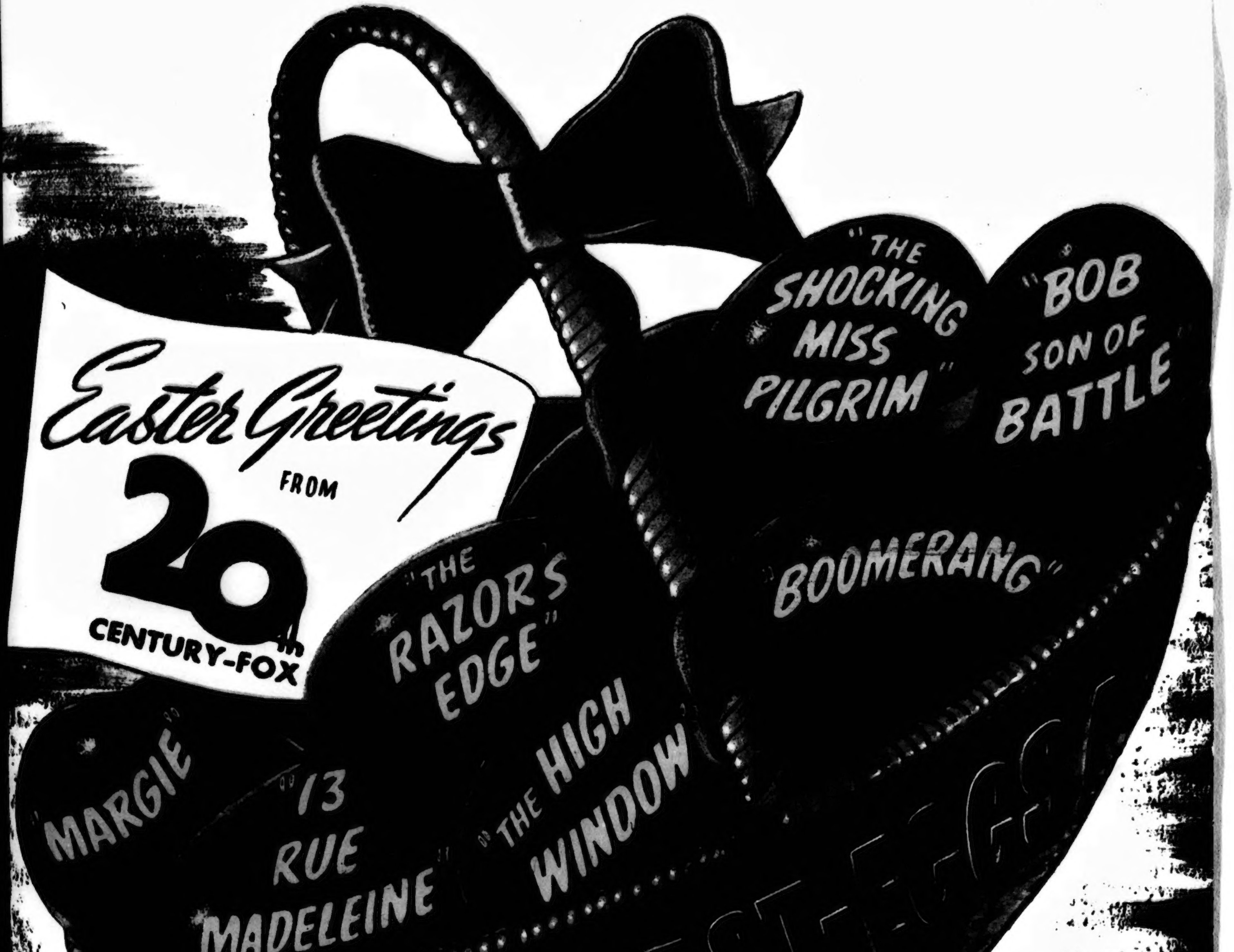
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